

# BAY • GUARDIAN

R A I S I N G   H E L L   S I N C E   1 9 6 6

THE SAN FRANCISCO BAY GUARDIAN | SFBG.COM | OCTOBER 9 - 15, 2013 | VOL. 48, NO. 2 | FREE



Invisible influence at City Hall:  
Corporate dollars flow, developers woo  
planners, and oversight breaks down

A 47th anniversary  
special investigation

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## Friends in the Shadows



### CHOPPIN' SPREE

Insane build-up to the 10th Dirtbag Challenge **P32**

### DISNEY GONE WILD

Amusement park saga *Escape From Tomorrow* **P34**

### DEATH TO IRONY

Har Mar Superstar matures into old soul **P22**



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HOW WE ROLL







CHEERS, QUEERS

Back for another round of Golden Gate Park fun is the **Bring Your Own Queer** festival, which pops off Sat/12 in the Music Concourse Bandshell noon-6pm. A blend of activism, art, and music, this year's affair boasts a must-see lineup: DJs from Ships in the Night, a monthly radical queer dance party at Oakland's New Parish, dance-acrobatics crew Body Waves, electro hip-hop duo Double Duchess (pictured), the bathhouse-disco stylings of DJ Bus Station John, host Lil Miss Hot Mess, and more. And the whole thing is free! Don't miss out! [www.byq.org](http://www.byq.org)  
PHOTO BY ROBBIE SWEENEY



SI, SE PUEDE

After months of effort, Sup. John Avalos' **Due Process for All** ordinance was finally approved by the San Francisco Board of Supervisors Oct. 1. The legislation seeks to address undocumented immigrants' pervasive fear of calling on the police, by reducing collaboration between local law enforcement and federal immigration authorities.



COKE TARRED

Activists with San Francisco-based **Forest Ethics** turned up the heat on Coca-Cola at a Giants game last week, dropping a banner from the giant Coke bottle sculpture that looms over AT&T Park. Proclaiming "Coke: Rots Our Teeth, Rots Our Climate," the stunt was part of a campaign targeting soda companies that consume huge quantities of oil with massive vehicle fleets. Environmentalists are pressuring Coke and Pepsi to switch to high-efficiency fleets to limit fuel consumption.  
PHOTO BY ERIC SLOMANSON

POLITICAL ALERTS

WEDNESDAY 9

**MARCH AGAINST EVICTIONS**  
Bayanihan Center, 1010 Mission, SF. [www.sdaction.org](http://www.sdaction.org). 12:30-2pm, free. "Soma Time, and the Livin Ain't Easy: Walk of Shame" will start at the Bayanihan Center near Sixth and Mission. The march is intended to call attention to and protest matters such as ever-increasing rents and unfair evictions of senior citizens and other long-term residents by profit seekers. This demonstration is a joint effort of local residents, Senior and Disability Action, the Bill Sorro Housing Program and the Housing Rights Committee. For more information, contact Senior and Disability Action at (415) 546-1333.

SATURDAY 12

**OHLONE BIG TIME CULTURAL EVENT**  
Crissy Field Center, 603 Mason, SF. [www.ohloneprofiles.org](http://www.ohloneprofiles.org). 12-6pm Saturday; 12-5pm Sunday, free. This festival will feature tribal dances, music, traditional skills demos, discussions, vendors and camping. It coincides with Fleet Week and Indigenous People's Weekend. Several California Indian tribes will be participating. Organizers hope to make this an annual event. The Ohlone are a Native American tribe indigenous to Northern California but not currently recognized by the federal government, and the event is meant to raise awareness about their presence in the Bay Area.

**HELP FIND THE WAY FORWARD**  
The Way Christian Center, 1305 University, Berk. [tinyurl.com/whichwayforwardCA](http://tinyurl.com/whichwayforwardCA). Contact [ella-bakercenter.org](mailto:ella-bakercenter.org). 9:30-noon, free. Donations accepted. The Oakland-based Ella Baker Center has been empowering low-income populations in the Bay Area since 1996. Its latest effort — Which Way Forward California? — is pushing for state funds to be spent on education, job training and other helpful services — rather than prisons. Join the center at this inaugural community strategy session, and give your input on ways to achieve this change. RSVP at [tinyurl.com/whichwayforwardCA](http://tinyurl.com/whichwayforwardCA).

SUNDAY 13

**BOOK READING: THE GREAT SIOUX NATION**  
Eric Quezada Community Center, 518 Valencia, SF. [tinyurl.com/518columbusdaytalk](http://tinyurl.com/518columbusdaytalk). 4-6 p.m., free. Author Roxanne Dunbar Ortiz and Sioux elder Bill Means will discuss the new edition of the important book, "The Great Sioux Nation: Sitting in Judgment on America," originally published in 1977. Join them the day before Columbus Day as they discuss both the impact of the book and the present-day attitude toward a holiday that many perceive as nothing more than an endorsement of genocide.

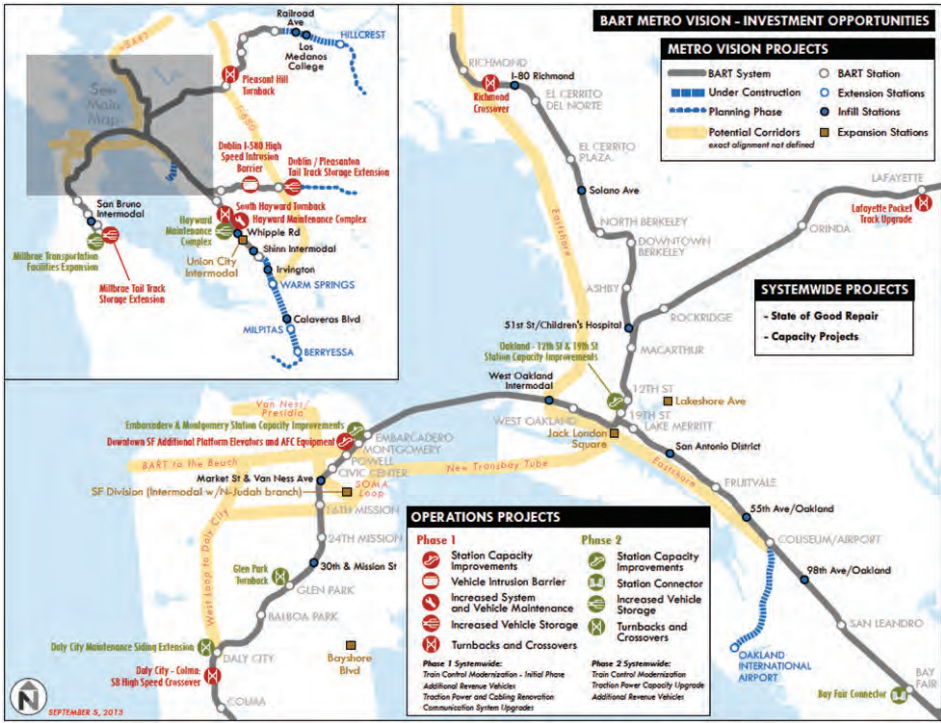
LOST AND FOUND

High-energy FOUND Magazine founder **Davy Rothbart** is heading to SF this week on the Unfinished Business Tour, to discuss both the paperback release of his self-indulgent ("He falls helplessly in love with pretty much every girl he meets — and rarely is the feeling reciprocated") but unquestionably compelling book, *My Heart is an Idiot*, and a new album compiling his radio work on *This American Life*. As always, he'll offer up gems of finders paradise FOUND as well. Thu/10, 8pm, \$12. JCCSF, 3200 California, SF. [jccsf.org/arts-ideas](http://jccsf.org/arts-ideas)



GET SLIMED

A new SF garage scene compilation is out next month, curated by local indie troubadour Sonny Smith (Sonny & the Sunsets). Released by Polyvinyl Records, the 15-song record features weirdo supreme cover artwork by Shannon & the Clams' Shannon Shaw, and musical tracks by Warm Soda, Cool Ghoul, Pure Bliss, Burnt Ones, Magic Trick, Wet Illustrated, and more. **I Need You Bad** will appear digitally, on vinyl (with a limited edition of 1,000 on "slime green" vinyl), and on 300 cassettes by Burger Records on Nov. 25. [www.polyvinylrecords.com](http://www.polyvinylrecords.com)



GEARY BLVD BART?

"BART Metro" planning is underway, as the agency ponders a hundred new lines that would expand BART into San Francisco and other cities beyond the year 2025. As first reported by the nonprofit SPUR, some of the sites include a Geary Boulevard tunnel to Ocean Beach, a tunnel down 19th Avenue to Daly City, and even one that stretches out to the Presidio. Even better, a second transbay tunnel is proposed, which could bring the much drooled-over 24-hour service — for now, BART closes each night for maintenance because of its single tunnel.



OAKTOWN'S ONION

In these strange-and-only-getting-stranger times, satire is a natural reaction. Tumblr **Oakland Unseen** ("Oakland, California's unreal news source") is now available in print form, focusing its Onion-style humor on Oakland in particular and the Bay Area in general. Fittingly, one of its first physical distribution points was one of its favorite targets: Oakland's Art Murmur. Oakland Unseen also takes on Mayor Jean Quan (and her burgeoning rap career — who knew?), the city's hipster population, programmers, crime statistics ("In Oakland, Anarchists Better Organized than Police"), and pressing social issues ("Iron Chef Films Toughest Show Yet in West Oakland Food Desert.") [www.oaklandunseen.com](http://www.oaklandunseen.com)



DREAD PIRATE BUSTED

Many who lived through the '80s have nostalgia for *The Princess Bride* — including drug kingpin **Ross William Ulbricht**, who was busted last week for allegedly running the international drug trafficking website Silk Road. A Texan by birth, San Franciscan transplant Ulbricht ran the trafficking site under the online moniker "Dread Pirate Roberts," a character in the *Princess* novel and movie. The site ran much like Uber, connecting users and buyers, but not actually selling drugs itself. Ulbricht was arrested in the middle of the sci-fi section of the Glen Park Library. Reports of the giant, Fezzik, or swordsman Inigo Montoya as accomplices could not be confirmed.



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# BAY GUARDIAN

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Wilbur Storey, statement of the aims  
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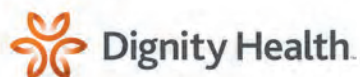
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# Help us keep raising hell

**EDITORIAL** The last couple years have been some of the most difficult and precarious in the Guardian's 47 years of printing the news and raising hell in San Francisco. We've been struggling to survive and thrive, both the newspaper and the larger progressive political and alternative arts communities the Guardian is a part of, at a moment when this city needs us more than ever.

But the good news is that people are awakening to what has been lost as our resources have waned. We see it in the resurgent movements against evictions and gentrification and for better transit and bike lanes, in a rare referendum campaign challenging the 8 Washington project and its lies, in the lively online discussions we facilitate, and in the

community support that the Guardian and other nascent progressive media projects are receiving.

Most people don't trust the mainstream political, economic, and media institutions to understand or explain what's happening to San Francisco and the greater Bay Area. Technology has created an explosion of new media outlets, but it's come at the price of common narratives and gathering places where we can join together, discuss the issues, and then assert our collective will.

This is where the Guardian comes in, and it's why we must find the way to grow through these tough years and regain our standing as the premier forum for discussing and promoting San Francisco's values and needs. And for that, we need your help and support.

In some ways, it's a situation similar to when Bruce B. Bruggman and Jean Dibble started the Bay Guardian in October 1966, when San Francisco was at the epicenter of social movements and technological innovation that were challenging entrenched economic interests and the inertia of the status quo.

The Guardian gave voice to new ideas about human rights and responsibilities, sexuality and identity, art and expression, diversity and tolerance, and many of the other issues and values that have animated San Francisco for the last half-century.

Along with papers such as the Village Voice, Boston Phoenix, and Chicago Reader, the Guardian helped create the model for alternative newsweeklies that came to proliferate in every major US city, expanding the political and cultural dialogue in the country.

But that model is faltering. The Phoenix, which was founded the same year as the Guardian, closed its doors

earlier this year, falling victim to the same economic pressures that are plaguing the entire newspaper industry. And the Voice soldiers on as a relatively apolitical corporate clone of its former feisty self after being bought out by a Phoenix-based chain driven by the kind of bottom-line Wall Street values that alt-weeklies were originally launched to oppose.

Regular readers of the Guardian know how we've fought for our independence and sustainability over the last year (see "On Guard," June 19, and "New Guardian leadership wants your input," July 23), and that we've approached it in a way that was consistent with our values on transparency, fearless truth-telling, and partnership with our progressive community.

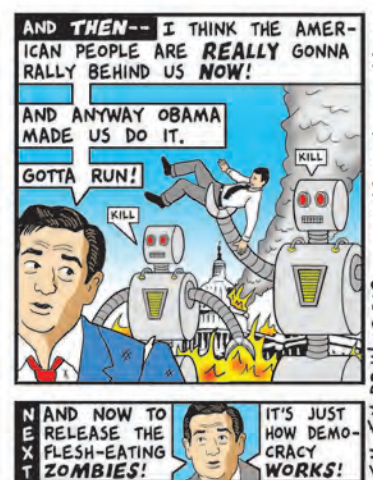
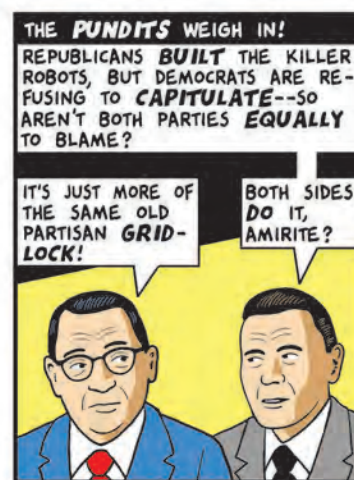
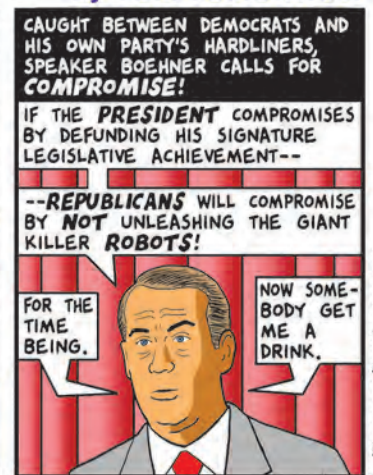
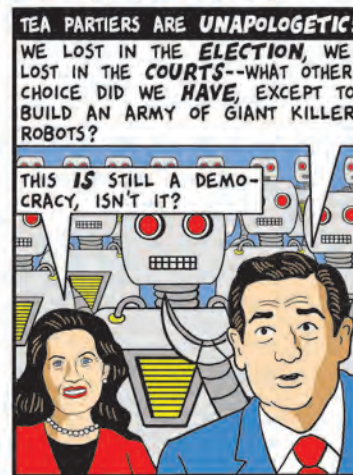
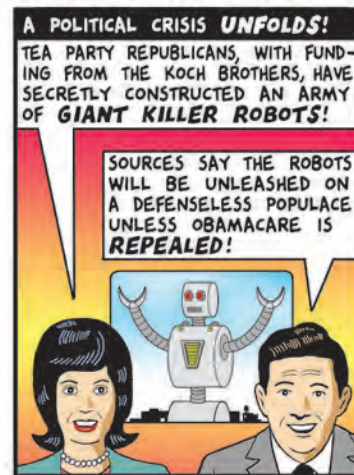
And now, on the Guardian's anniversary, we are recommitting to the mission stated on our masthead, "to print the news and raise hell," while updating that mission for the digital age in myriad ways, some of which we'll be announcing soon. This region is at a crossroads, choosing between greedy, myopic elitism and egalitarian sustainability, and we need strong media voices like the Guardian to clarify that choice.

For that, we need your help. Read the paper and then pass it to a friend. Post our stories to your favorite online forum. Buy an ad to promote your business, event, or cause. Participate in our community forums, including our Oct. 23 discussion of high-rises and waterfront development at the LGBT Center. Send us good story tips. And, most importantly, help us promote the idea that an informed and engaged citizenry is the foundation of democracy — and the only way to save the soul of San Francisco. **SFBG**



## THIS MODERN WORLD

by TOM TOMORROW



## Justice for cyclists

BY LEAH SHAHUM

**OPINION** It was heartbreaking to hear their stories.

Sarah was hit while riding her bike. Then she was wrongly faulted for the collision, despite multiple witnesses' testimony and photo evidence to the contrary. A police officer verbally harassed her after the incident.

"The crash was awful," she said. "But the way I was treated by the police ... absolutely compounded the trauma. I was treated, at every turn, like a criminal."

Dorie was hit from behind while biking in Golden Gate Park with her son in a rear child seat. Thankfully he was fine, but she was injured seriously enough to spend two weeks in the hospital. She was blamed for the incident, despite witnesses' statements claiming otherwise.

And after Sandrine was hit while biking, she was treated with hostility by police officers while she lay in pain at the hospital. She was shocked to learn witness statements were

not included in her incident report, which faulted her. Thousands of dollars in debt later, Sandrine says she is "disheartened and completely disgusted with the attitude and bias of the police" toward people on bikes.

Nearly 40 people spoke up last Thursday at a Board of Supervisors committee hearing into the SF Police Department's response to traffic incidents involving people biking and walking.

The spotlight is on the SFPD after it botched an investigation last month of a 24-year-old woman who was hit and killed while biking to work on Folsom Street. Police failed to look for video footage in the area, and a police sergeant blocked the bike lane at the memorial to publicly blame the victim for her own death, while forcing bike riders into high speed traffic.

I'm sorry to say that I was not surprised by the sergeant's "blame the victim" attitude in that recent tragedy. Nor in the dozens of cases people shared at last week's hearing. Sadly, we regularly hear about

experiences like these: people refused incident reports, despite injuries. Reports being taken inaccurately or incompletely, time and time again blaming the person biking, despite witness statements to the contrary. And officers being ignorant of the law, such as not understanding that people can leave a bike lane to avoid an obstruction or to make a turn.

I believe our police chief when he insists that all road users should be treated fairly, but that message is not being heard by all in the force.

The chief needs to make certain that all collisions resulting in injuries are fully and fairly documented; that training is significantly stepped up to ensure officers' understanding of bicyclists' rights and responsibilities on the road; and, finally, that the SFPD uses a data-driven approach to focus limited traffic enforcement resources on the locations and behaviors that are most dangerous.

We are not asking for special treatment for the growing number of people on bikes, but rather fair and equal treatment for all road users. **SFBG**

*Leah Shahum is executive director of the San Francisco Bicycle Coalition.*





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### % SUPERVISORS EXAMINE ANTI-CYCLIST BIAS AT SFPD

The Board of Supervisors Neighborhood Services and Safety Committee held a high-profile and well-attended hearing Oct. 3 to examine how the San Francisco Police Department investigates motorist versus bicyclist collisions. Sup. Jane Kim called the hearing following revelations about shoddy police work and anti-cyclist bias in the Aug. 14 death of cyclist Amelie Le Moullac.

# SH!T H@#PENED

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Dozens of cyclists told horror stories of being hit by cars and then treated badly by police, who routinely absolve motorists of responsibility even in cases where they are clearly at fault.

Deputy Police Chief Mike Biel admitted some shortcomings in their investigations and promised to do better, and he apologized for the absence of Police Chief Greg Suhr and Sgt. Richard Ernst, who showed up at an Aug. 21 memorial event for Le Moullac to make inaccurate and insensitive comments criticizing

Under pressure in San Francisco and New York City for violating local tenant and land use laws and refusing to pay local taxes, Airbnb has finally acknowledged that transient occupancy taxes apply to the room rentals it facilitates.

But the company still hasn't taken any steps to collect the tax or admitted that it shares this tax debt with its hosts.

"Our hosts are not hotels, but we believe that it makes sense for our community to pay occupancy tax, with limited exemptions for those who earn under certain thresholds," CEO Brian Chesky wrote on the Airbnb blog on Oct. 3, addressing the post to New York City and not San Francisco, where it is headquartered and where we have shown the company is shirking an annual tax debt of nearly \$2 million.

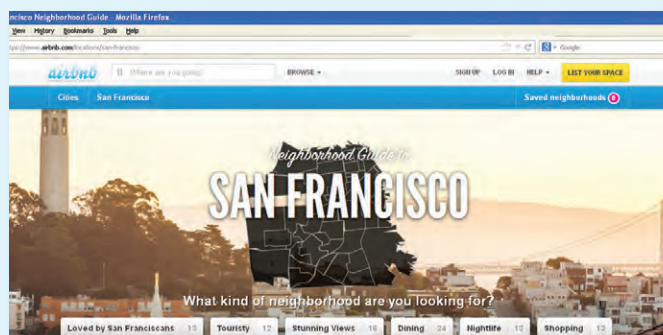
Contacted by the Guardian, a company spokesperson extended the pledge to San Francisco, writing, "Yesterday, our CEO Brian Chesky announced that we believe it makes sense for our community of hosts to pay occupancy tax to the cities in which they live, with exceptions under certain thresholds, and we are eager to discuss how this might be made possible. We have been in substantive discussions with Board President David Chiu on these issues for some time, and we'd like to thank him for the open dialogue that helped lead to today's announcement. We look forward to continuing

cyclists. Kim had requested testimony from both men. Sup. David Campos pledged to hold another hearing on the issue, this time at a rare joint hearing of the Board of Supervisors and Police Commission.

San Francisco Bicycle Coalition Executive Director Leah Shahum urged the SFPD: "Focus limited traffic enforcement resources on known dangerous intersections and known dangerous behaviors."

### \$ AIRBNB SAYS ITS HOSTS SHOULD PAY TAXES

our work with him and others in San Francisco to set forth clear, fair laws that allow regular people to rent out their own homes, while giving back to the city that makes it possible."



As the Guardian has repeatedly reported, most recently in our Aug. 6 cover story "Into Thin Air," the San Francisco Treasurer/Tax Collectors Office has ruled that the city's TOT of about 15 percent applies to Airbnb guests, and that Airbnb shares that joint tax liability with its hosts.

The ability of individual hosts to receive business licenses for renting out rooms and to collect and remit the TOT is complicated by the fact that such rentals violate land use, tenant, and other city laws — and Chiu has been developing legislation that would legalize and regulate the stays.

Airbnb could easily collect the TOT on each

San Francisco transaction, as some of its online competitors have already been doing, but it has so far refused to do so. And when the Guardian asked Airbnb whether it now plans to include the tax in its transactions, the company ignored the question.

In fact, Airbnb's public statements and private communications indicate its intention to pass the buck to its hosts rather than paying the tax liability itself, and several hosts who commented on Chesky's blog post expressed hopes they would get more support from the company.

Nonetheless, Chiu took the Airbnb's statement yesterday as a positive sign, telling us, "I am pleased

to hear that Airbnb has acknowledged the need for their users to pay the occupancy tax. This policy was developed as a result of discussions that I've led in the past year to regulate and tax shareable housing activity in San Francisco. While we continue to negotiate with shareable housing companies, housing advocates, and the Mayor's Office to find sensible solutions, I am confident that we will be able to move forward on a regulatory framework that provides flexibility to residents, protects our affordable housing stock, and collects the fair share of taxes for the City. I look forward to introducing legislation in the coming months." (Steven T. Jones)

(Read Shahum's op-ed on the hearing on Page 8.)

Concerns about selective enforcement and anti-cyclist bias by the SFPD were heightened in the week before the hearing when officers started enforcement stings focused on stop sign-running cyclists riding the Wiggle, one of the city's most popular and heavily traveled bike routes.

Among those stopped and

given a written warning — one of 534 written warnings and 16 citations the SFPD reported giving out to cyclists in September — was Guardian City Editor Steven T. Jones, whose Oct. 1 blog post on whether SFPD should strictly enforce laws requiring cyclist to completely stop at stop signs was the most commented SFBG.com post of the last week.

Shahum told us that the Bike

Coalition has done education campaigns urging cyclists to yield to pedestrians on the Wiggle, but that none of the seven intersections on the Wiggle meet the SFPD's own stated goals of focusing enforcement on the five most dangerous intersections in each police district.

"When you look at the data on the Wiggle," Shahum said, "it's not a high collision area." (Steven T. Jones and Reed Nelson)

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# Friends in the shadows

How developers, corporations, and city contractors buy influence in San Francisco City Hall — a 47th anniversary Guardian special investigation

BY REBECCA BOWE  
AND JOE FITZGERALD RODRIGUEZ  
rebecca@sfbg.com, joe@sfbg.com

**NEWS** It's a simple fact of life: Money buys influence. But in San Francisco, despite strict sunshine laws to illuminate donations to city agencies and gifts to the regulators from the regulated, money still circulates in the shadows when it flows through the coffers of "Friends" in high places.

Major real estate developers, city contractors, and large corporations often lend financial support to San Francisco city departments, to the tune of millions of dollars every year. But the money doesn't just flow directly to city agencies, where it's easily tracked by disclosure laws. Instead, it goes through private nonprofits that sometimes label themselves as "Friends Of..." these departments.

They include Friends of City Planning, Friends of the Library, a foundation formerly known as Friends of the San Francisco Department of Public Health, Friends of SF Environment, and Friends of San Francisco Animal Care and Control.

The Friends pay for programs the departments supposedly cannot cover on their own. Bond money can build a skyscraper, but sometimes not fill it with furniture. Agencies are barred by law from funding an employee mixer or a conference trip, so departments turn to their Friends to fill in the gaps. Adding bells and whistles to city websites, holding lunchtime lectures, hiring a grant writer — or, in the case of the Department of Public Health, bolstering health services for vulnerable populations — these are all examples of what gets funded.

The extra help can clearly be a good thing, but the lack of transparency around who's giving money raises questions — especially if it's a business gunning for a major contract or a permit to build a high-rise.

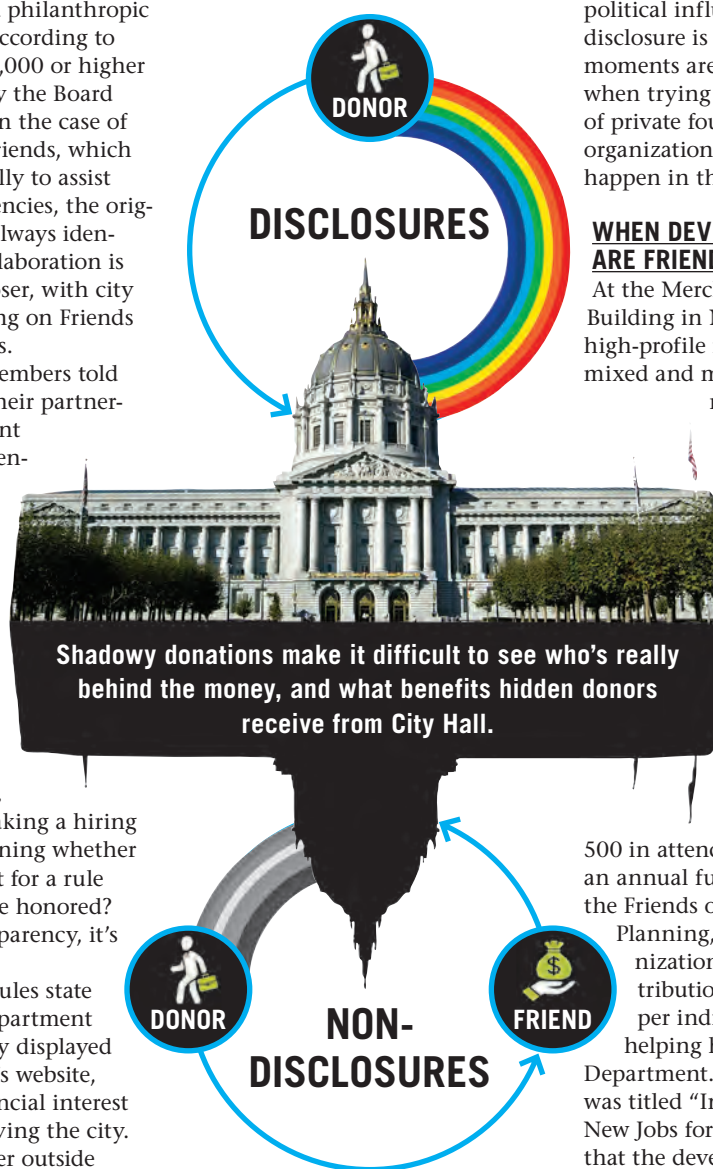
City agencies receive outside funding from a wide variety of sources. Sometimes grants are made by the federal government,

or a well-established philanthropic foundation — and according to city law, gifts of \$10,000 or higher must be approved by the Board of Supervisors. But in the case of organizations like Friends, which are created specifically to assist city government agencies, the original funders aren't always identifiable. And the collaboration is frequently much closer, with city staff members serving on Friends boards in a few cases.

Friends board members told the Guardian that their partnership with government helps bolster city agencies in a time of increasing austerity, in service of the public good. But do the special relationships these influential insiders hold with high-ranking city officials come into play when awarding a contract, issuing a permit, making a hiring decision, or determining whether a developer's request for a rule exemption should be honored? Without more transparency, it's tough to tell.

City disclosure rules state that any gift to a department must be prominently displayed on that department's website, along with any financial interest the donor has involving the city. But Friends and other outside funders are under no obligation to share their supporters' names, much less financial ties, when they distribute grants. Meanwhile, the disclosure rules that are on the books seem to be frequently ignored, misunderstood, or unenforced, our investigation discovered.

How are donors repaid for their support? Consider the controversy earlier this year around Pet Food Express, which won approval in June for another store in the Marina District despite opposition from four locally owned pet stores in the area that fear competing with a large national chain. Pet Food Express won the unlikely



political influence, that show why disclosure is so crucial. But those moments are few and far between when trying to trace the funders of private foundations and Friends organizations, where deals often happen in the dark.

## WHEN DEVELOPERS ARE FRIENDS

At the Merchant Exchange Building in May, a crowd of high-profile real-estate developers mixed and mingled with city planners, commissioners, and even Mayor Ed Lee, wine glasses in hand. Sources told the Guardian that most of the planning staff was present, and not all were happy about having ribbons and name tags affixed to their shirts, as if they were being auctioned off.

With around 500 in attendance, the event was an annual fundraiser hosted by the Friends of San Francisco City Planning, a nonprofit organization that accepts contributions of up to \$2,500 per individual to lend a helping hand to the Planning Department. This year's event was titled "Incubator Startups, New Jobs for the Future," hinting that the development community shares the mayor's affinity for new tech startups and the droves of high-salaried IT professionals they've attracted to the city.

Some Friends of City Planning board members are major real-estate developers who routinely seek approval for major construction projects. Others are former planning commissioners, or have a background in community advocacy.

Amid widespread concern about displacement, gentrification, and the overall character of San Francisco's built environment, no city department has greater influence than Planning. An individual's interpretation of the Planning Code can carry tremen-

dous weight; it's a series of small decisions that shape a project's profits and the look and feel of San Francisco's future. And with cranes dotting the city's skyline and market-rate construction catering to the wealthy while middle income residents get priced out, the amount of capital flowing through the development sector these days is astonishing.

In this dizzy climate, there might seem to be something askew about affluent developers and land-use attorneys rubbing elbows with city regulators, all eager to pass the hat for the Planning Department. Whiff of impropriety or no, the fundraiser appears to be totally legal.

"We aren't violating the law — that I know," Friends of City Planning Chair Dennis Antenore told the Guardian. "We've had legal advice on that for years."

There is close collaboration between Friends of San Francisco City Planning and the Planning Department — a partnership so entrenched that it's almost as if the nonprofit is an unofficial, private-sector branch of the agency.

"We are certainly thankful and appreciative," Planning spokesperson Joanna Linsangan told the Guardian. "They've helped us for many, many years." The additional funding is needed, she said, because "there isn't a lot of wiggle room" in the departmental budget.

Each year, Planning Director John Rahaim submits a wish list to the Friends, outlining projects he wants funding for. This year, he requested \$122,000 for a variety of initiatives, including training support to help planners assess proposals for formula retail (read: chain stores). That's a hot-button issue lately, and one that shows how seemingly small decisions by planners can have big impacts.

When the department's zoning administrator ruled that Jack Spade, a high-end clothing chain that opened up in the old Adobe Books location on 16th Street, wasn't considered formula retail and therefore didn't need a conditional use permit, neither widespread community outrage



nor a majority vote by the Board of Appeals could reverse that flawed decision. It was a similar story with the Planning Commission's Oct. 3 approval of the 555 Fulton mixed use project, where Planning Department support for exempting the grocery store for the area's formula retail ban made it happen, to the delight of that developer.

Even though the planning director makes specific funding requests each year to the Friends and pitches the projects in person at their meetings — and the Friends publishes a list of the grants it awards to the department online — the Planning Department is not reporting those gifts to the Board of Supervisors.

"I confirm that the Planning Department did not receive any gifts," Finance and IT Manager Keith DeMartini wrote in official gift reports submitted to the Board of Supervisors for the years 2011-12 and 2012-13. Those reports were sent to the board on Oct. 7 and Oct. 4, respectively, well after the July filing deadline and after the Guardian requested the missing reports.

The Friends typically funds

two-thirds of the requests, said board member Alec Bash, totaling around \$80,000 a year. In 2012, the Friends awarded a \$25,000 grant to make the department's

**"THOSE ARE  
TWO VERY  
SEPARATE THINGS.  
ONE DOES  
NOT INFLUENCE  
THE OTHER."**

**JOANNA LINSANGAN,  
PLANNING DEPARTMENT**

new online permit-tracking system more user-friendly, making life a lot easier for developers.

When asked what safeguards are in place to prevent undue influence when the director is soliciting funding from a nonprofit partially controlled by developers, Linsangan responded, "those are

two very separate things. One does not influence the other."

She stated repeatedly that planners are not privy to information about individual contributors — but the fundraisers are organized by a board that includes identifiable developers, and anyone who attends can plainly see the donors in attendance. Nevertheless, Linsangan insisted that planners would not be swayed by this special relationship, saying, "That's simply not the way we do things around here. We do things according to the Planning Code."

But as the ruling on Jack Spade shows, as well as countless rulings by planners on whether a project is categorically exempt from the California Environmental Quality Act, interpreting the codes can involve considerable discretion.

The public can't review a list of who wrote checks to the Friends of San Francisco City Planning for the May fundraiser. Since the organization waits a year between collecting the money and disbursing grants, donors stay shielded from required annual disclosures in tax filings.

But Antenore says the system was established with the public

interest in mind. "We don't reveal the contributors, because we don't want anybody to have increased influence by a donation," he insisted. Bash echoed this idea, saying the delay was to "allow for some breathing room."

Unlike some of his fellow board members from the high-end development sector, Antenore has a history of being aligned with neighborhood interests on planning issues, helping author a 1986 ballot measure limiting downtown high-rise development. He emphasized that the developers on the Friends board are balanced out by more civic-minded individuals.






Still, developers who regularly submit permit applications for major construction projects sit on the Friends board. Among them are Larry Nibbi, a partial owner of Nibbi Bros.; Clark Manus, CEO of Heller Manus Architects; and Oz Erikson, CEO of the Emerald Fund development firm.

"We're not making use of [the funding] in a way that benefits these people," Antenore said. "I wouldn't do this if I thought otherwise. I have been careful to maintain the integrity of this

## GIFTS IN THE DARK

Some departments, such as the Library, report their donations from "Friends of" organizations as gifts, but Planning and other departments don't. When the gifts go unreported the money trail for influence and power in the city is erased. The relationship between the "Friends of" organizations and departments is murky at best.

## IS IT A GIFT?

-  The department submits funding requests
-  Funding directly supports city programs
-  There's an ongoing annual partnership
-  City staff serve on boards that make funding decisions
-  Donations often surpass \$10,000

organization." The money is meant to facilitate better planning, he added. "I don't think there's any conspiracy," he said. "We're not financing anything evil."

Both the Planning Department and its Friends dismissed the idea that the donations could open the

CONTINUES ON PAGE 14 >>



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## NEWS

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CONT>>

door to favoritism or undue influence. So why isn't the department reporting gifts it receives from the Friends to the Board of Supervisors, or disclosing them on its website, as required by city law?

According to a 2008 City Attorney memo on reporting gifts to city departments, when an agency receives a gift of \$100 or more, it "must report the gift in a public record and on the department's website. The public disclosure must include the name of the donor(s) and the amount of the gift [and] a statement as to any financial interest the contributor has involving the city."

John St. Croix, director of the San Francisco Ethics Commission, confirmed that's the current standard, telling us, "The actual disclosure should be on the website of the department that received the gift."

Linsangan said records of the gifts are indeed available — listed as "grants" in the department's Annual Report. But while the 2011-12 report lists grants from sources such as the Metropolitan Transportation Commission and the Environmental Protection Agency, there was no mention of Friends of City Planning.

The memo also says any gift of \$10,000 and above must first be approved by a resolution of the Board of Supervisors. But last year, when the Friends provided \$25,000 to upgrade the permit-tracking system, it wasn't sanctioned by a board resolution. Asked why, Linsangan made it clear that she was not aware of any such requirement.

As is common, when it comes to adhering to disclosure laws, confusion abounds. And sometimes, only sometimes, politicians get caught.

### READING UP ON DISCLOSURE LAWS

When the head of a city agency fails to report gifts totaling \$130,000, how much do you think he is fined?

City Librarian Luis Herrera failed to report receiving that amount in gifts and he was fined exactly \$600 by the California Fair Political Practices Commission on Sept. 19. Specifically, Herrera had to file a form 700 with the FPPC to state the gifts he received. From 2008-2010, the forms he turned in had the "no reportable interests" box checked.

The money was used in what he calls the City Librarian's Fund,

which is the money he keeps on hand to pay for office parties and giving honorariums to poets and speakers who perform at the library's branches, money that wasn't disclosed on the very forms designed for reporting it.

There are two stories of how the fine came about. Longtime library advocate James Chaffee said that it was the result of a complaint he filed with the FPPC in April, and indeed, he sought and obtained many public documents revealing the money trail. San Francisco Public Library spokesperson Michelle Jeffers disagreed, saying that the fine was the result of an ongoing conversation with the FPPC to figure how exactly to file the gifts appropriately.

### "I KNOW IT'S A FINE LINE."

MONIQUE ZMUDA,  
DEPUTY CONTROLLER

"The law wasn't clear around these forms and it wasn't clear if he had to report them," she told the Guardian. "For amending the reports you have to pay a \$200 fine for every year it was proposed. We keep scrupulous records on every pizza party we have."

When government officials receive "gift of cash or goods," they must report them annually in statements of economic interest, known as a Form 700, to the city Controller's Office. The form is kind of a running tally of who is receiving gifts from whom, a way for the public to track money's influence in government.

The gifts came from the Friends of the San Francisco Public Library, another nonprofit that bolsters city agency funding. Now Herrera has to list the \$130,000 gifts from fiscal years 2008-09 and 2009-10 on his website.

What exactly does that accomplish? As it turns out, not a whole lot.

City Administrative Code 67.29-6 defines the reporting of gifts to city departments, and one of those requirements is to make a statement of "any financial interest the contributor has involving the city." Now that Herrera lists

the Friends of the San Francisco Public Library as donors on the department website, the statement of financial interest by the friends group is this: "none."

There are myriad donors to the Friends of the SFPL, and the group doesn't have to state the economic interests of its donors, or even mention who its donors are. The code requires gifts be reported to the controller, and the deputy city controller told us this doesn't apply to the "friends of" organizations, or any nonprofit foundation arms of city departments.

"If gifts are made to a department, yes, they have to disclose, so people don't get preferential interest in getting city contracts," Deputy Controller Monique Zmuda told us. "I know it's a fine line. The foundations don't provide us with anything."

Friends of the SFPL doesn't provide money just for pizza parties. A breakdown of a funding request from the library to its Friends shows requests up to \$750,000 to advertise the library on Muni and in newspapers, funding for permanent exhibits, and the City Librarian's personal fund. That's just the money it gives to the library. Other monies are spent directly on activities supporting the library.

As Jeffers pointed out to the Guardian, the money isn't spent on "trips to Tahiti." Friends of the SPL do good city works, from a neighborhood photo project in the Bayview branch library to providing books for children. But the question is: Who's buying that goodwill and why?

The millions of dollars in donations made to the Friends of the SFPL don't need to be approved by the Board of Supervisors, like gifts to departments do. They're not checked for conflicts of interest or financial interest by any governmental body. Donors give and the Friends of SFPL spend freely, financial interest or not.

When our research for this story began, no financial statements were available of the Friends of the SFPL website. After a few days of inquiries, the most recent year's financial statements from 2011-12 were posted to the website.

Ultimately, the San Francisco Public Library is one of the smaller city departments, with an annual budget that hovers around \$86 million. The Department of Public Health is a much bigger beast, with a 2011-12 budget of around \$1.5 billion.

One of its main foundations, the San Francisco General Hospital



Foundation, is also one of the largest nonprofits that supplements city spending. In many ways, it could be described as the model of disclosure for city foundations, although its disclosures are not by law, but by choice.

### FOUNDATION OF FRIENDS

The Department of Public Health relies on a few entities that fundraise on its behalf: the San Francisco Public Health Foundation, the Friends of Laguna Honda Hospital, and the San Francisco General Hospital Foundation.

"They're private nonprofit entities that are separate from the department," CFO Greg Wagner told us. "But their roles are to support the department in its efforts." He cited examples such as sending its staff to conferences or hosting meetings, "things that we don't have the budget for or don't have the staff or resources."

The lion's share of the DPH's gifts are funneled through the SFGHF. Unlike many of the assorted Friends groups or foundations that support city services, the SFGHF extensively reports the sources of its \$5 million in donations. The donors include a veritable who's who of San Francisco: the Giants, Sutter Health, Xerox, Pacific Union, and Kohl's all donated between \$1,000 and \$10,000 in the past two years.

But the largest gifts to the SFGHF came from Kaiser Permanente, and its financial interests in the city run deep. Kaiser came into the city's crosshairs in July, when the Board of Supervisors passed a resolution calling on Kaiser to disclose its pricing model after a sudden, unexplained increase in health care costs for city employees. Kaiser holds a \$323 million city contract to provide health coverage, and supervisors

## Divided interests on hospital board

### HEAD OF ARCHITECTURAL FIRM ANSHEN-ALLEN

- Managed the \$585 million reconstruction of Laguna Honda Hospital.
- Firm led construction of UCSF Medical Center at Mission Bay.

### DEREK PARKER

### VICE CHAIR OF THE LAGUNA HONDA HOSPITAL FOUNDATION

- Managed funds that aided the hospital reconstruction (handled by his architectural firm), and furnishing.
- Managed research into UCSF School of Nursing.

took the healthcare giant to task for failing to produce data to back up its rate hikes.

In the meantime, Kaiser has also been a generous donor. It contributed \$364,950 toward SFGHF and another \$25,000 to SFPHF in fiscal year 2011-12.

The funding from Kaiser and a host of other contributors — which include Chevron, Intel, Genentech, Macy's, Wells Fargo (another city contractor), and a pharmaceutical company called Vertex — does support needed programs. They include research into the health of marginalized communities, services through Project Homeless Connect, screening for HIV, and immunization shots for travelers.

But because DPH doesn't count much of this support as "gifts" formally received by the city, it isn't subject to prior approval by the Board of Supervisors, or posted on the department's website along with the contributors' financial interests. Major contributions are disclosed in a report to the Health Commission, something Wagner described as a voluntary gesture in response to

commissioners' requests.

"Most gifts to foundations are donations to a nonprofit and do not come through the city or DPH at all," he noted.

This distance is maintained on paper despite close collaboration with the department. In the case of Project Homeless Connect, a program that holds a bimonthly event to aid the homeless, it supports programs headquartered in city facilities. Penny Eardley, executive director of SFPHF — which used to be called Friends of San Francisco Public Health — noted that her organization occasionally makes grants or seeks funding in response to department requests. And Deputy Director of Health Colleen Chawla is a foundation board member. It's almost like these foundations are extensions of the department, except they're not.

SFPHF also earns revenue as a city contractor. When DPH received a grant from the Centers for Disease Control, it contracted with SFPHF to manage subcontracts with about a dozen community-based organizations.

The web gets even more tangled. The president of SFPHF is Randy Wittorp — who's also Director of Public Affairs for Kaiser Permanente's San Francisco Service Area. It's a similar story with SFGHF, whose board includes several General Hospital administrators, including CEO Susan Currin.

Former Health Commissioner James Illig said people shouldn't worry, that the hospital staff would never direct foundation funds to pet projects or mishandle funds. "They maintain a separation and a firewall," he said, for example noting, "Sue Currin is not directing funds to her own hospital."

But he did admit that since SFGHF's minutes are not public documents, that "raises a few concerns," arguing the public should be able to inspect financial documents to decide if the foundations are directing funds lawfully to city departments.

Even when the public by law has a right to access financial records of a city department, rooting out corruption can be like pushing a boulder up a San Francisco hill.

### FROM PATIENTS TO PARTIES

In 2010 and 2011, Laguna Honda Hospital administrators and staff used money from the hospital's patient gift fund to throw a party. And then they spent it on airfare. And then they gave laser-engraved pedometers to the staff. All told, they spent nearly \$350,000 meant for the dying and the infirm, nearly half of the total funds.

The incident was big, messy, and out in the public eye. It was an all-too-rare glimpse into the shady use of public funds by public officials. But when hospital staff members Dr. Derek Kerr and Dr. Maria Rivero blew the whistle on Laguna Honda's misuse of patient funds in 2010, they were drummed out of their jobs.

Eventually City Attorney Dennis Herrera successfully litigated on behalf of the whistleblowers and their complaints of corruption were found to have merit.

Kerr's vindication came at a meeting of the Health Commission in April 2013. In the packed City Hall meeting room, the public watched as Laguna Honda Executive Director Mivic Hirose read her apology to Kerr and Rivero aloud, even announcing a plaque in Kerr's honor.

"The hospital will install the plaque in the South 3 Hospice," she read, stiltedly, from a written statement, surrounded by microphones at the podium. "The plaque will say: In recognition of Derek Kerr MD of his contributions to the Laguna Honda's hospice and palliative care program 1989-2010."

Kerr received a settlement of \$750,000 and something more important: His good name cleared.

But that conflict of interest was rooted out only after years of litigation that revealed the financial abuse through legal discovery

CONTINUES ON PAGE 16 >>

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CONT>>

of the department's documents — documents that should've been public in the first place. ABC 7's I-Team broke the story and did much of the reporting at the time, otherwise the entire affair may have been swept under the rug.

The misuse of funds was only brought to light with the revelation of public documents — revelations not possible with most Friends groups. The Laguna Honda Hospital Foundation has also had financial dealings with potential conflicts and a lack of transparency.

The now-defunct LHHF's board chair, former City Attorney Louise Renne, made an interesting choice for her vice chair after she formed the nonprofit in 2003. Derek Parker was vice chair of the LHHF while simultaneously heading architecture firm Anshen-Allen, with a \$585 million city contract to rebuild the hospital.

So he was not only rebuilding Laguna Honda under city contract, but soliciting and spending donations meant to supplement his project. Renne wrote to the Health

Commission in December 2011 that LHHF's purpose was to manage over \$15 million in donations meant to furnish the hospital with beds, chairs, and other necessities. Eventually, then-Mayor Willie Brown found funding for the hospital, reducing the foundation's role.

In a phone interview with the Guardian, Renne said the goals of the LHHF were only ever to furnish the newly christened hospital. "Our purpose was to fill the void, if you will, for what the city and its services could not do," she said.

But in her letter, Renne advocated for LHHF to take an active role in fundraising for the hospital for years to come. "Today, the members of the Board of Directors of the Foundation continue to assist the hospital in various phases of its new projects and operations with projects approved by the City and/or the hospital administration," she wrote to the Health Commission.

And Parker would have potentially managed millions of dollars flowing through donations for countless other hospital projects, while heading an architectural firm with contracts to build in San

Francisco. We were unable to reach Parker for comment.

"I never saw Derek use his position as an architect or position for any political gain, I never saw

The Health Commission itself even noted this in its March 2012 meeting, the minutes describing then-commissioner James Illig as critiquing the

minutes read. "Because (LHHF) is a project of Community Initiatives, a fiscal sponsor for nonprofits, it is not possible to find basic financial information about the Foundation or its activities."

Due to a quirk of her foundation being under the "umbrella" of a separate entity, Community Initiatives, Illig was never able to even get the LHHF's IRS forms, he told us. "We tried to get information and reports, and the Community Initiatives [Form] 990 was giant," Illig said. "It didn't separate anything out."

Illig told us that it made sense to have Parker on the board because he is monied and well connected, making it easier to solicit donations. But insiders close to the board told us that Parker's position may have made it easier to swing getting other contracts for his firm.

Parker got another city contract building the UCSF Benioff Children's Hospital at Mission Bay, slated to open in 2015. No doubt his firm got the job partly due to his reputation as pioneering architecture that leads to healthy patient outcomes — but then again, the board he served on also approved



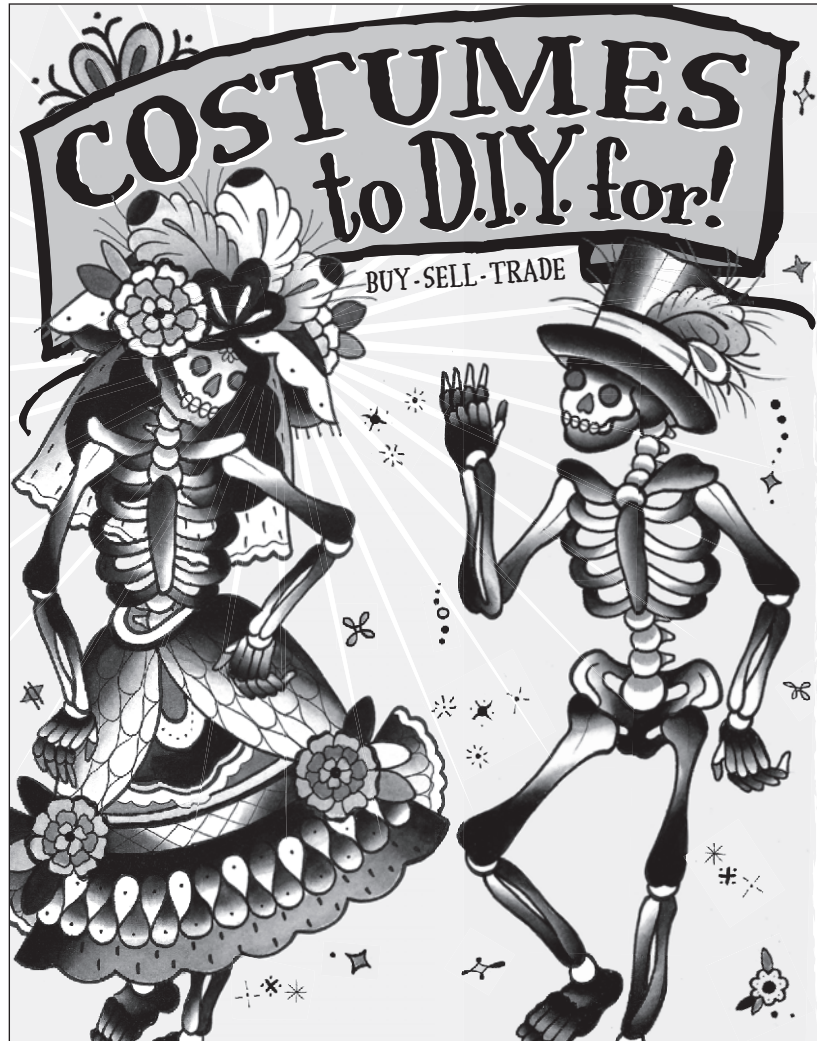
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it," Renne told us. But no one else would see it either, because organizations like the now closed Laguna Honda Hospital Foundation operate without public oversight.

foundation for not being open about its source of funding.

"Commissioner Illig thanks Ms. Renne and Mr. Parker for coming to the Commission," the



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donations to research at UCSF.

Laguna Honda Hospital Foundation may now be defunct, but it serves to illustrate the lack of controls and oversight of the foundations beyond even gift disclosure.

# OFF THE BOOKS

It might be characterized as a web of influence, cronyism, or just the way business is done. But is there something improper about all of this?

Private funding often represents a needed boost that allows for important work to take place beyond what could happen under ordinary budgeting. At the same time, it smacks of privatization. While departments and funders point to lean times in the public sector to justify the need for this help, the funding continues to flow whether it's a good year or a bad year for city government. And at the end of the day, the most glaring issue of all seems to be the lack of transparency.

Are city departments ever tempted to bend the rules to lend a little help to their Friends? As long as the funding is in the dark, the public has no way of knowing.

Ethics chief St. Croix told us

his office lacks the resources to visit every city website and check up on whether departments are following the disclosure rules. "If someone brought it to my attention that a department received a gift and didn't post it [on the website]," he said, "we would look into it."

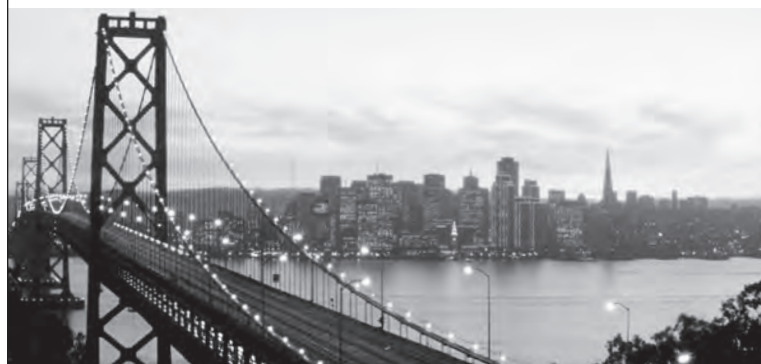
But if the watchdogs need watchdogs, citizens who can't even review documents that should be publicly available, then these quasi-governmental functions and the people who fund them will remain in the shadows. **SFBG**

*Danielle Parenteau contributed to this report.*

# ADDENDUM

*When city funders operate in the dark, one of the best ways to learn about corrupt influence, misuse of funds, and other transgressions is from whistleblowers. If you have a tip for us, send us snail mail at SAN FRANCISCO BAY GUARDIAN, 225 Bush, 17th Floor, San Francisco, CA 94104. Or email us at news@sfbg.com. Just make sure not to use an email address provided by your workplace, which is less secure.*

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# FOOD + DRINK



## Northwest stars

BY MARCIA GAGLIARDI  
[culture@sfbg.com](mailto:culture@sfbg.com)

**TABLEHOPPING** You never know who you're going to meet next, but when you're at a dinner at Scribe Winery in Sonoma ([www.scribewinery.com](http://www.scribewinery.com)), you can bet that it'll be someone interesting. Back in the early summer, I was one lucky lady to be seated next to chef Kylan McCarthy and the delightful Eva Soroken. The talented duo is behind Pioneer Square Pantry ([www.pioneersquarepantry.com](http://www.pioneersquarepantry.com)), an artisanally minded partnership based in Seattle and Tokyo that is like a virtual shop, crafty collective, and traveling culinary road show.

They do pop-up dinners in Japan and beyond: Kylan's eclectic dishes feature many of PSQP's homemade pickles and mustards as well as other Pantry partners' goods, while Eva has an amazing eye for sourcing everything from exquisite pottery to creating totes, tablecloths, aprons, and more in the most gorgeous indigo blue. They also make some crazy-good granola (I dig the San Juan Island salt they use in it). Kylan and Eva have the lifestyle thing down, let me tell you.

They invited me on a weekend August trip to the Pacific Northwest to visit Seattle and Lummi Island — and show me their world. Seriously, where do I sign? While I'll be doing a recap of the overall trip on [tablehopper.com](http://tablehopper.com), here are some Seattle highlights. Hit them up when you head up north.

### BAKERY NOUVEAU

If you worship at the Holy Church

of Buttery Pastry and Scrumptious Bread, you better make a pilgrimage to this west Seattle house of temptation. The croque monsieur I brought on my plane ride home was one for the books. [www.bakerynouveau.com](http://www.bakerynouveau.com)

### CANON

My Seattle-based cousin and I thoroughly enjoyed our time, and quality cocktails, at this award-winning bar with an utterly jaw-dropping selection of spirits. Just wow. [www.canonseattle.com](http://www.canonseattle.com)

### THE HARVEST VINE

Kylen used to work here, and helped me book a big table for my family dinner. We feasted on a parade of Basque plates, and relaxed (and basked, ha ha) in the rustic atmosphere. Jamón in the casa. [www.harvestvine.com](http://www.harvestvine.com)

### RAIN SHADOW MEATS

This local butcher supplies meats for some PSQP events, and recently opened a counter in Pioneer Square, where we tucked into some tasty sandwiches, including the Zuni — yes, a shout-out to SF — with roasted pork shoulder, and juicy corned beef on rye. [www.rainshadowmeats.com](http://www.rainshadowmeats.com)

### SITKA AND SPRUCE

This spot is always at the top of any food-obsessed traveler's Seattle list. We enjoyed a Sunday night supper at the chef's table, with clean flavors, Northwest ingredients (natch), and fab wines. Monday nights are reportedly a can't-miss for the all-Mexican menu, featuring a killer suadero and al pastor. [www.sitkaandspruce.com](http://www.sitkaandspruce.com)





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FROM BAKERY NOUVEAU PHOTOS BY TABLEHOPPER



## Five more spots Kylen and Eva recommend

● **Bar Sajor:** Seattle chef Matt Dillon's country farm food-meets-Scandinavian aesthetic. Fermentation bar, raw bar, rotisserie, wood-fired bread oven. The space is beautifully designed. Opt for a simple dish inspired by Moro of strained yogurt with many herbs, some naturally risen sourdough, and something from the rotisserie-stove like black cod cooked in buttermilk with nettles and black trumpets. [www.barsajor.com](http://www.barsajor.com)

● **Capitol Cider:** A recently opened addition to the saturated hipster neighborhood of Capitol Hill with an impressive selection of ciders on tap. Whether you like light, honeysuckle ciders with soft green tannins or overly sour imported ciders from Normandy, they are more than willing to pour several tastes. Capitol also has a late-night happy hour with a small curated food menu and a

fantastic game room in the basement. We recommend quince cider and fries as a palate warmer. [www.seattleciderbar.com](http://www.seattleciderbar.com)

● **Essex:** Husband and wife Brandon Pettit and Molly Wisenberg opened this craft cocktail establishment adjacent to their neighborhood pizza parlor. Staying true to the tradition that unfolds behind the bar, Essex hosts an array of housemade liqueurs and cordials and showcases them in a classy, slightly sophisticated presentation that even Seattle can handle. The place is small and often is used as an overflow for the pizza restaurant, so it fills quickly, but they are friendly to industry folks and only offer small plates to enjoy. We had a fantastic white Negroni that complemented a plate of shaved ham. [www.essexbarseattle.com](http://www.essexbarseattle.com)

● **Mamnoon Restaurant:** Another recent addition to Capitol Hill, following a trend of presenting

inspiring foods from the Middle East, Mamnoon offers Lebanese street foods from a takeout window throughout the day and turns into a dimly lit, industrial-modern restaurant at night. Go with friends and feast on meze spiked with spices and laden with olive oils and garnished with fresh baked flatbreads. Have a glass of arak on the rocks and share one or two larger plates and a simple dessert like tahini cookies and coffee. [www.mamnoonrestaurant.com](http://www.mamnoonrestaurant.com)

● **Cafe Besalu:** A destination bakery in Ballard where long lines out a small storefront are worth the wait. Buttery pastries, silky quiches, and sugar-kissed cookies are among a few delicacies that decorate the glass cases with varying hues of golden brown. It ranks among the best with locals. Anything composed of laminated dough is worth trying at Cafe Besalu! [www.cafebesalu.com](http://www.cafebesalu.com)

## STUMPTOWN COFFEE ROASTERS

We managed to hit both locations at least a few times, whether we were grabbing a cappuccino in the morning or picking up beans for Chemex o'clock in the afternoon. [www.stumptowncoffee.com](http://www.stumptowncoffee.com)

## HOTEL MONACO-SEATTLE

I dug the mod-swank style of my room

here — it was recently remodeled — and the downtown location was handy. And you can borrow in-house Public bikes for tooling around. [www.monaco-seattle.com](http://www.monaco-seattle.com) **SFBG**

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### THURSDAY 10/10

#### ☛ “CALACAS: DAY OF THE DEAD”

This is the first year Creativity Explored — which guides artists with developmental disabilities — has taken on Day of the Dead, and if the colorful images (depicting, mainly, an array of bejeweled, multicolored, dressed-up, and carefully detailed skull and skeleton sculptures) released ahead of the exhibit are any indication, it won't be the last. Swing by tonight for the opening reception, or visit anytime during gallery hours through late November to admire a diverse slate of works by over 20 studio artists. (Cheryl Eddy)

Through Nov 24

Opening reception tonight, 7pm, free  
Creativity Explored Gallery  
3245 16th St, SF  
[www.creativityexplored.org](http://www.creativityexplored.org)

#### 🎬 FRAMELINE ENCORE: THE NEW BLACK

The complexities of the struggle for equality come to light in *The New Black*, a documentary that shows both the advocacy for and opposition to recent marriage equality movements by the African-American commu-



nity. Winner of the Frameline37 AT&T Audience Award for Best Documentary, *The New Black* is returning to the Roxie Theater as a part of Frameline Encore's free queer film series. Come in and

enjoy the documentary, and perhaps even chat with filmmaker Yoruba Richen, who is expected to be in attendance. (Kirstie Haruta)

7pm, free  
Roxie Theater  
3117 16th St, SF  
(415) 431-3611  
[www.roxie.com](http://www.roxie.com)

#### 🎧 STEREO WITH LE1F

Albany Bowl plays the same mix every Wednesday night. Somewhere between Calvin Harris with Rihanna and the Biebs, a familiar saxblat beat begins. “I love this song,” I tell my friends, before realizing I’ve been fooled again: It’s not actually the playfully sinister “Wut” by motor-mouthed rapper Le1f, but a popular knockoff. I should just get used to it. Because while some people will know what it is/what is up, there’s also that larger contingent that is painfully oblivious to basic shit. (Some stores exist that sell used clothes for less money?) Catch Le1f — who just released his *Tree House* mixtape — with fellow Tumblr spawn, including “Wut” producer Matrixxman, at this 3D visual (first 100 people get glasses) and arcade themed dance party. (Ryan Prendiville)

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### FRIDAY 10/11

#### ☛ “IMAGINING TIME, GATHERING MEMORY: DÍA DE LOS MUERTOS 2013 OPENING CELEBRATION”

SOMArts opens its 2013 Día de Los Muertos exhibition with an evening of live music and interactive performance, and the unveiling of over 30 altars and art installations. Curated by René and Rio Yañez, the exhibition is a display of works inspired by memories that honor life and the lives of loved ones no longer with us. With this theme in mind, the exhibit has been dedicated to those who have been affected by cancer, which has become the No. 1 cause of death of Latinos. Artists were also asked to keep in mind recent national tragedies and local issues that have touched their lives while creating

their works. Join in to celebrate your own memories and honor the lives of your loved ones. (Haruta)

Through Nov. 9

Opening reception tonight, 6pm, \$7–\$10  
SOMArts Cultural Center  
934 Brannan, SF  
(415) 863-1414  
[www.somarts.org](http://www.somarts.org)

#### 🎬 ARAB FILM FESTIVAL

The 17th Arab Film Festival begins its California tour tonight at the Castro Theatre before shifting to the Opera Plaza Sat/13-Sun/14, then meandering to Los Angeles, Berkeley, and San Diego over the next several weeks. At press time, organizers were still shaking out the specifics of the schedule, but opening night is locked in: Annemarie Jacir's *When I Saw You*, which picked up the Network for the Promotion of Asian Cinema (NETPAC) award at the 2012 Berlinale. It's the Jordan-set tale of Palestinian refugees, including an 11-year-old boy and his mother, struggling to make their way in a new country after the 1967 war. (Eddy)

7:30pm, \$15–\$40

Castro Theatre  
429 Castro, SF  
[www.arabfilmfestival.org](http://www.arabfilmfestival.org)

#### 🎬 A RITE

PBS' *The News Hour* closes its Friday shows with headshots of the soldiers who died recently in Iraq or Afghanistan. Many of them were just so unbearably young. Looking at those faces gives you an inkling of why Bill



T. Jones and Ann Bogart did not choose a virgin girl but a soldier as a sacrificial victim for their rethinking of Stravinsky's *The Rite of Spring*. The two collaborators didn't have to look far to see that innocents are still being slaughtered, supposedly for the “common good.” Calling their work *A Rite*, and making free use



of Stravinsky's score, they set it on six actors of Bogart's SITI Company and nine dancers of the Bill T. Jones/Arnie Zane Dance Company. For the purpose of this show, they call themselves "dactors." (Rita Felciano)

Through Sat/12, 8pm; Sun/13, 3pm, \$35-\$40

Bill T. Jones/Arnie Zane Dance Company and SITI Company  
Lam Research Theater at YBCA  
701 Mission, SF  
415-978.ARTS  
www.ybca.org

## MORTIFIED

Why is it that our teen years — insert a faded class portrait with braces and acne, mixtapes slipped into Bobby-from-math-class's locker, and Prom Night (aka Wrong Night) — leave behind indelible scar tissue? This month's Mortified, a live comedy-musical



show where adults explore the most embarrassing moments of their formative years, features love letters, diary entries, and angst-filled poems on getting the guy in 10 days, a kid's trip out of the closet with guru Liza Minelli, a temporary pathological liar and his gullible Jewish parents, and a girl's stab at erotica. Borrowing words from the audience, freestyle hip-hop/improv crew the Freeze will add laughter to the tears with musical interludes. (Kaylen Baker)

7:30pm, \$21  
DNA Lounge  
375 Eleventh St, SF  
(415) 626-1409  
www.getmortified.com

## SATURDAY 10/12

### ALTERNATIVE PRESS EXPO

A Bay Area institution that stands out even more in the absence of still-wayward WonderCon, APE is focused on independent and self-published comics, with all the comic-con trappings — an exhibit



hall with creators and publishers hawking their goods, workshops for aspiring professionals, and even a "Comic Creator Connection" networking event. Programs include a 10th-anniversary discussion of SF's Cartoon Art Museum, a talk among comic-creator couples, and a panel on queer cartoonists. Special guests include Bill Griffith (*Zippy the Pinhead*), Colleen Coover and Paul Tobin (*Bandette*), Anders Nilsen (*Big Questions*), Raina Telgemeier (*Smile, Drama*), Diane Noomin (*DiDi Glitz*), Bay Area publishing legend Ron Turner (*Last Gasp*), and APE founder Dan Vado (SLG Publishing). (Sam Stander)

Sat/12, 11am-7pm; Sun/13, 11am-6pm, \$10-\$20  
Concourse Exhibition Center  
835 Eighth St, San Francisco  
comic-con.org/aape

### CHOCOLATE 101 WITH DANDELION CHOCOLATE

For the past 3 million years, the cacao plant has thrived in the cool, dewy mountains of Central America, cultivated by Mesoamerican peoples to make a bubbling, dirt-bitter beverage representing power, desire, and sanctity. Dandelion Chocolates will teach a workshop on the methods of grinding beans on a metate, and mixing ingredients to re-create this ancient hot chocolate, right inside the Mesoamerican cloud forest at the SF Botanical Gardens. Only three

decades old, this plant collection survives far from Central America by the grace of Karl, the bay's infamous fog. After class, gardens curator and horticulture expert Dr. Don Mahoney will lead a tour through the forest, detailing the cultural impact of the plants on the inhabitants of Mesoamerica. (Baker)



11am, \$30-\$40  
San Francisco Botanical Gardens  
1199 Ninth Ave, SF  
(415) 661-1316  
www.sfbotanicalgarden.org

### PLAY IT COOL WITH LOVEFINGERS

When I'm not taking my own advice, Derek Opperman's list of top 5 parties over at SF Weekly is always my go-to for planning a night or weekend out. Likewise, if I miss a DJ that I wanted to see (or that I did see, but have no recollection), I always check out his "Lost in the Night" blog the morning after, for a more clear-headed account. It follows that I'm looking forward to

hearing what Opperman and company bring to their Play it Cool parties. This inaugural event upstairs at Balançoire (formerly 12 Galaxies) features LA's left-field disco head Andrew Hogge, aka Lovefingers aka half of the Stallions, the person behind E.S.P. Institute label and the beloved but now defunct lovefingers.org. (Prendiville)

9pm, \$5 (free before 10)  
Balançoire  
2565 Mission, SF  
(415) 920-0577  
www.balancoiresf.com

## SUNDAY 10/13

### KING KHAN AND THE SHRINES

Huzzah! King Khan and the Shrines have finally recorded a new album! After six years of silence, these psychedelic soul-punk weirdos are back and showing their softer side with *Idle No More*. The new album is informed not by Khan's typical crass humor and brash antics, but with a new sense of introspection. In the years he's been gone, Khan has dealt with the tragedy of losing a few close friends and has coped by spending time in psych wards as well as Buddhist monasteries. As the next step of the healing process, Khan has returned to music, his original source of salvation. While his live show is not quite as insane (or nude) as it

was in his youth (he's now 36 years old) he's still a helluva performer, and we couldn't be happier to have him back in the spotlight. (Haley Zarembo)

With Hellshovel, Slipping Into Darkness  
8pm, \$16  
Slim's  
333 11th St, SF  
(415) 255-0333  
www.slimspresents.com

## TUESDAY 10/15

### QUINTRON AND MISS PUSSYCAT'S MYSTERY IN OLD BATHBATH

Miss Pussycat and Quintron have a reputation for putting on colorful, imaginative, and otherworldly musical performances on stage. With their latest puppet film, *The Mystery in Old Bathbath*, (featuring characters, Trixie and the Treetrunks) they delve deeper into a realm of wonder, but in



a different medium. This 45-minute opus contains drama, high jinks, and handcrafted cuteness — and it has already garnered creative accolades in some high places. Greet Q&P in person at the Roxie as they'll stick around for a Q&A after unveiling this all-puppet cast adventure, written and directed by the duo for our viewing pleasure. (Andre Torrez)

7:30pm \$10  
Roxie Theater  
3117 16th St, SF  
(415) 863-1087  
www.roxie.com SFBG

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, The Guardian, 225 Bush, 17th Flr., SF, CA 94105; or e-mail (paste press release into e-mail body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.





FROM LEFT: SMOOTH HAR MAR SUPERSTAR, FUZZ, FUCK BUTTONS' NEW ALBUM.

HAR MAR PHOTO BY GUY EPEL;  
FUZZ PHOTO BY DENEE PETRACEK

BY EMILY SAVAGE

emilysavage@sfbg.com

**TOFU AND WHISKEY** Furry, greased-up man child Har Mar Superstar — the singer-songwriter who's become known as the R&B Ron Jeremy — is changing his act. Sorta. He still gets sweaty at his live shows, so naturally he will shed a few layers of clothing.

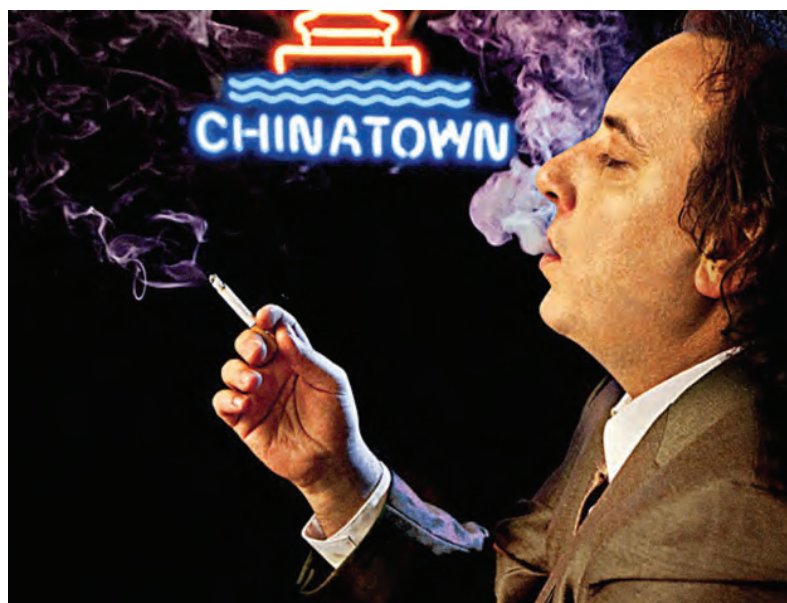
"I just don't need to take off my pants anymore because people focus on that too much," he tells me from a tour stop in Philadelphia. The tour kicked off with a few supporting slots with the Yeah Yeah Yeahs, stopped by his spiritual home base of Minneapolis for Har Mar Superstar Day, as declared by Mayor R.T. Rybak, and swings through San Francisco next week (Tue/15, 8:30pm, \$12. Bottom of the Hill, 1233 17th St, SF. [www.bottomofthehill.com](http://www.bottomofthehill.com)).

But the real maturing of Minnesota-bred, New York-based Har Mar, aka Sean Tillmann, can be heard on new record *Bye Bye 17* (Cult Records). On it, Har Mar glides gracefully from old school soul on "Lady, You Shot Me" to doo-wop on "www" to Beck-worthy retro funk on "We Don't Sleep." It's all a far cry from raunchy earlier beat-based releases like cult Beth Ditto collaboration "Power Lunch."

The hooky "www" takes place in San Francisco, and has a melancholy story beneath the shimmy-worthy riffs. Opening the song, he croons "woe is me/I missed another opportunity/another day gone/another day older."

"I was thinking about that documentary *The Bridge*, about all those people from all over the place who travel to jump off the Golden Gate Bridge...It made me think about San Francisco, making a pilgrimage there to die. When I found myself thinking about it more, the sentiment of it is so...there's something about suicide that's so selfish that you have to slap yourself out of those thoughts."

The album, rooted in grainy production and endless pop hooks, was recorded with Spoon's Jim Eno, and released through Julian Casablancas' (the Strokes) record label, Cult Records. Har Mar had been wanting to work with Eno for years, having met him more than a decade before at Eno's show in Milwaukee on Thanksgiving. Har Mar was in town to spend the holiday at



## Bye bye irony

his mom's house so he brought Thanksgiving leftovers for the band to the show, and they've been friends ever since.

*Bye Bye 17* — the title of which is meant to convey "a rebirth into weird musical manhood" for the 34-year-old — takes Har Mar's voice and backs it with powerful horns, Eno's masterful drumming, and swinging guitar.

"I hadn't written an album on guitar for Har Mar, and I wanted to try that," says Har Mar. "And I thought it was time to write an album for my voice, more than just picking cool beats and writing songs around them, which I used to do."

But despite the sonic shifts on *Bye Bye 17*, Har Mar's funkified voice has been there all along: he's always had the pipes to back up the sound. It was just packaged differently than one might expect, with a beer belly, which seemed to throw people. On previous records like 2002's *You Can Feel Me* and 2009's *Dark Touches*, that vocal gift was layered thick with ultra-sexuality which often translated into hipster irony for the lazy masses. Though it was still totally fun party music, regardless. And that sensibility remains.

It's where the Har Mar character started, way back in the early 2000s, with a desperate urge to continue the party. Before Har Mar, Tillman was the bassist and lead singer of noise band Calvin Krime in the late '80s, following

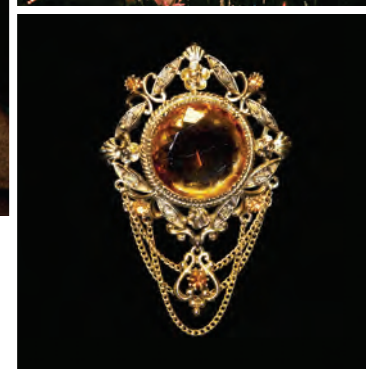
that up with Kill Rock Stars pop act Sean Na Na. When he was on tour with Sean Na Na, he often played with fellow KRS acts like Bangs and Gossip, and he claims the best part of the night would often be the after-parties, at which Tillman and all the girls would dance and sing along to songs like TLC's "No Scrubs."

"It was just like, the show almost seemed like something we had to get through to have the party. And I was like, I want the show to be the party. So I merged my lives into one tidy package."

Plus, Sean Na Na was already closing with a cover of R. Kelly's "When a Woman's Fed Up." And it was "slaying." Having personally witnessed this, I can attest to the awesomeness of the tribute.

As Sean Na Na was still touring when the Har Mar concept was hatched, Tillman at first claimed Har Mar was actually his younger brother, though he eventually gave up on the ruse. "It started out as a character, but it's not really one anymore. Now I just am that guy."

So Har Mar's tight package (see what I did there?) was born with 2000's self-titled KRS record, and Tillman began stripping down, break dancing, and erotically humping pillars at live shows. All well and good, but the press often lambasted him, assuming that as a sleazy white male singing R&B, he was a novelty act. But despite his early noise, Har Mar's contempo-



rary R&B and pop roots run deep.

"I was, like, 12 when I started my first band. I was really into the Pixies, Nirvana, Velvet Underground. I wanted to sound like that but it took forever to figure it out," he says. "But I was into R&B at the same time. I was listening to the Dead Kennedys and New Edition on my paper route, you know what I mean? I was always into pop radio at the same time as all this punk and weird stuff."

He name checks youthful favorites like Keith Sweat and all the New Jack Swing stuff, and says he rediscovered his love of contemporary R&B pop during college in Chicago in the '90s with Aaliyah, Ginuwine, and that Brandy and Monica song ("The Boy is Mine"). All those inspirations came out in some form or another on early Har Mar records.

Now, his biggest inspiration would seem to be soul pioneer Sam Cooke, both sonically on *Bye Bye 17*, and in first track "Lady, You Shot Me" — the title comes from Cooke's supposed last words.

With *Bye Bye 17*, Har Mar melded himself and Har Mar into one act, taking bits and pieces from early Sean Na Na soft pop days, vintage soul superstar inspiration, and his own vocal capabilities to create an album that's both thoughtful and entertaining.

"I finally got to be in the winter in New York when I was writing it, and I think that kind of

took it in the direction it went. I came back to a form and took two styles I'd done before and put them together and it became more of a soul thing, which is awesome."

The music may be more authentic and personal but he still prefers a passionate live show to a snoozer.

"It just comes from wanting the audience to not be bored. There's a lot of boring shit happening," he says. "I'll still end up shirtless and probably making out with people but that's just because it's fun as fuck. My job rules."

### GET FUZZED

The golden-locked golden child Ty Segall returneth, pounding and hollering behind the drums of newish group **Fuzz**. Fuzz, which includes frequent Segall collaborator Charles Moothart on guitar and vox and Chad Ubovitch on bass, just last week released a self-titled debut full-length on In the Red. The noisy record, tripped-out and heavy, is said to be influenced by both Black Sabbath and Jimi Hendrix. Picture that in a cloud of smoke with the backbone of California's most prolific weirdo rock'n'roller and you'll have a good sense of what goes down on this debut.

### FUCK BUTTONS

Avant-garde British electronic noisemakers Fuck Buttons haven't released an album since 2009's searing *Tarot Sport*, but that doesn't mean they've been forgotten: Two of the band's tracks played during the 2012 London Olympics opening ceremonies ("Olympians" and the awesome "Surf Solar"). And this month's *Slow Focus* (ATP Recordings), the band's third album, proves it's still quite hard to ignore. *Slow Focus* is a jumbly, forceful mix of the elements: doomy vocals, beeping synths, keys, analog drumming, moody droning, zips, zaps, and bleeps. First single "The Red Wing" sounds like an alien spaceship anxiously hovering above the forest before cautiously zooming in for a landing. And there's a contest with that song: build, glitter, or decorate a gold cube like the artwork for "The Red Wing" and tweet/Facebook a photo to @FuckButtons with the hashtag #slowfocus for a chance to win tickets to your local show.

Wed/9, 9pm, \$20. Independent, 628 Divisadero, SF. [www.independentsf.com](http://www.independentsf.com).

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**TEA LEAF GREEN TRIO**  
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# MUSIC

ANDREW W.K. IS  
EXCITED TO SEE YOU.

# Blitzkrieg what?

Party captain Andrew W.K. and Marky Ramone carry on the Ramones legacy

BY TAYLOR KAPLAN  
arts@sfbg.com

**MUSIC** The progression of party-rock champion Andrew W.K.'s career reads less like a linear trajectory than a whirlwind of bizarre, hilarious, and down-right enviable undertakings. After he started out as a keyboardist in New York's avant-garde circles, and built his reputation with a handful of ecstatic butt-rock records (most notably 2001's *I Get Wet*, featuring that iconic nosebleed on its cover), W.K.'s biography plunged into full-on chaos mode.

From new-age piano improviser on 2009's *55 Cadillac*, to kids' game-show host on Cartoon Network's *Destroy Build Destroy*, to celebrity ambassador of Playtex Fresh + Sexy Wipes, to valiant record-setter for Longest Drum Session in a Retail Store after this year's much-blogged 24 Hour Drum Marathon, predicting W.K.'s next move over the past decade has proved futile. Yet, his latest gig might be the most wonderfully surprising of all: assuming the bandleader role in the latest incarnation of punk-rock legends, the Ramones.

Marky Ramone's Blitzkrieg, featuring W.K. on lead vocals, will hit the Independent this Saturday night, introducing a new twist in the Ramones' storied legacy.

Speaking to the Bay Guardian over the phone from St. Louis, on his second US tour stop as the band's de-facto Joey figure, W.K. sets his zany, carefree party persona aside, revealing himself as both humbled and starstruck at the reality of leading the band he's idolized for so many years.

"It's a combination of feeling on top of the world, because dreams just keep coming true, and terrified by the magnitude of how fantastic the opportunity is, and also, not embarrassed, but just aware, of how many other people would like to have this chance to sing these songs with Marky. Why do I get it?" W.K. ponders.

"I feel very, very lucky, like I want to represent all my friends and all the people around the world that love this music so much. I feel like I'm doing this on [their] behalf, and that this opportunity is to be shared as much as possible, at least in spirit."

Most famously led by Joey, Dee Dee, Johnny, and Tommy, the most iconic quadfecta of first names in rock since the Beatles, the Ramones forever changed the course of pop music, as one of the formative outfits of the punk rock movement. The songs, from "Blitzkrieg Bop," to "Rock 'n' Roll High School," to "Bonzo Goes to Bitburg," were hedonistic in their intent, and radically economical in their structure and duration, feeding directly into the party mindset W.K. would adopt decades afterward.

Their records, from the skeletal beginnings of *Leave Home* and *Rocket to Russia* in 1977, to the Phil Spector-produced technicolor pop of *End of the Century* in 1980, certainly marked an artistic progression, but W.K. thinks of it differently.

"All the albums are just this big explosion of inspired genius. It's hard to even break it apart. I don't want to break it apart, actually. I just like thinking of the whole thing as just this one phenomenon.

"[The Ramones are] so

singular. They're so completely self-actualized, that just them standing there screams this certain feeling, and no one else has it... When we play live, it almost feels as if the show is one song."

While Marky Ramone didn't join the band until partway through its creative explosion (he took over for Tommy on drums in '78, after several stints with the Misfits and Richard Hell & the Voidoids), he continues to keep the Ramones legacy alive, as its last remaining member after the deaths of Joey, Johnny, and Dee Dee, from lymphoma, prostate cancer, and a heroin overdose, respectively. W.K. is clearly inspired by Marky's resilience, through tumultuous times that would've rendered positive, joyful music a near impossibility for many musicians moving forward.

"One of the most inspiring parts is his conviction to keep on going and doing all that he can to do this music, which is a cheerful kind of music," W.K. explains. "No matter how dark aspects of the whole adventure have been, or how challenging, or how sad, or how frustrating, there was always a cheerful effort. The end result was to feel good, not bad."

W.K. might not be the most intuitive choice to assume Joey's position as lead singer, yet he contends that his feel-good reputation, and outspoken promotion of partying as way of life, is what captured Marky's attention, eventually resulting in the current touring lineup.

"Marky, right away when we first met, had done some amount of research into my vibe, or whatever, and said he definitely enjoyed and appreciated the party philosophy," W.K. says. "[However], at our first dinner together, he explained that he doesn't want someone who would even attempt to replicate [Joey's persona]. The shoes are impossible to fill."

"The thing is, the music is so good, that as long as you sing the best you can, it takes care of itself. No one could ever sing like Joey, even if they tried. It's futile. There's no singer like him. But, the songs, as Marky says, deserve to still be played. I just serve him, serve the legacy, and most of all, the music, as best I can."

On Saturday night, Ramones fans can expect a 30+ song set, borrowing from each of the band's albums, from its 1976 self-titled debut, to 1995's farewell effort, *¡Adios Amigos!*. Upon W.K.'s request, Marky agreed to include a rendition of "Bonzo Goes to Bitburg," from 1986's *Animal Boy*, a song he heard in a NYC record store as a teenager, in the moment that cemented his Ramones fandom.

"That's the moment during the show when I can connect all these different times," W.K. explains, "from the first time I ever saw the Ramones, to the first time I ever heard that song, and now I'm singing it with Marky onstage. Those are the kind of moments that make life worth living. Even if you just get a few of them in your life, you're lucky." **SFBG**

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WEDNESDAY 9

ROCK

**Bottom of the Hill:** Coliseum, Red Hare, Kowloon Walled City, 9 p.m., \$10-\$12.  
**Brick & Mortar Music Hall:** Minerva, Agria, Los Tiliches, 9 p.m., \$5.  
**El Rio:** Shannon & The Clams, Guantanamo Baywatch, Chuckleberries, 9 p.m., \$8.  
**Elbo Room:** Religious Girls, Grill Cloth, Urthdance, Poppang DJs, 9 p.m., free.  
**Hemlock Tavern:** Venkman, Bad Daddies, Brain Attack, No Business, 8:30 p.m., \$5.  
**Independent:** Fuck Buttons, 9 p.m., \$18-\$20.  
**Rickshaw Stop:** Iceage, Videos, Cairo Pythian, 8 p.m., \$15.  
**Slim's:** Anberlin, Maine, Lydia, From Indian Lakes, 8 p.m., \$26.  
**Yoshi's San Francisco:** Winery Dogs, 10:30 p.m., \$25-\$30.

DANCE

**Cat Club:** "Bondage A Go Go," 9:30 p.m., \$5-\$10.  
**Club X:** "Electro Pop Rocks," 9 p.m., \$10-\$20.  
**DNA Lounge:** Book of Love, 9 p.m., \$25-\$30.  
**EndUp:** "Tainted Techno Trance," 10 p.m.  
**F8:** "Housepitality," 9 p.m., \$5-\$10.  
**Knockout:** "Disorder," 10 p.m., \$6.  
**Lookout:** "What?," 7 p.m., free.  
**Madrone Art Bar:** "Rock the Spot," 9 p.m., free.  
**Q Bar:** "Booty Call," 9 p.m., \$3.

ACOUSTIC

**Cafe Divine:** Craig Ventresco & Meredith Axelrod, 7 p.m., free.  
**Chapel:** Keaton Henson, 9 p.m., \$20-\$22.  
**Hotel Utah:** Jared & The Mill, Jim Bianco, Amber Snider, 8 p.m., \$10.

JAZZ

**Amnesia:** Gaucho, Eric Garland's Jazz Session, The Amnesiacs, 7 p.m., free.  
**Revolution Cafe:** Michael Parsons Trio, 8:30 p.m., free/donation.

**Rite Spot Cafe:** Shannon Wolfe with Grant Levin, 8:30 p.m., free.  
**Savanna Jazz Club:** "Cat's Corner," 9 p.m., \$10.

INTERNATIONAL

**Biscuits and Blues:** Rolando Morales, 7 & 9 p.m., \$15.  
**Bissap Baobab:** Timba Dance Party, 10 p.m., \$5.  
**Cafe Cocomo:** "Bachatalicious," 7 p.m., \$5-\$10.  
**Pachamama Restaurant:** "Cafe LatinoAmericano," 8 p.m., \$5.

EXPERIMENTAL

**Explorist International:** Music for People & Thingamajigs, 6:30 p.m., free.  
**Meridian Gallery:** Music for People & Thingamajigs, 7:30 p.m., \$10-\$20.

SOUL

**Yoshi's San Francisco:** Alice Russell, 8 p.m., \$20.

THURSDAY 10

ROCK

**Boom Boom Room:** Pamela Parker Band, Jelly Bread, 9:30 p.m., \$10-\$12.  
**Bottom of the Hill:** French Cassettes, The Lower 48, Survival Guide, 9 p.m., \$10.  
**Brick & Mortar Music Hall:** Heart of the Whale, Cash for Gold, Ultra Violent Rays, Dum Spiro Spero, 8 p.m., \$10.  
**Chapel:** Thee Oh Sees, OBN III's, The Blind Shake, Fryborg, 8:30 p.m., \$15-\$18.  
**DNA Lounge:** We Came As Romans; Silverstein; Chunk! No, Captain Chunk!; 6 p.m., \$20-\$23.  
**S.F. Eagle:** Hammers of Misfortune, Hazzard's Cure, Serpents of Dawn, 9 p.m., \$10.  
**Hemlock Tavern:** Command Control, Momotaro, What Fun Life Was, 8:30 p.m., \$6.  
**Independent:** J. Roddy Walston & The Business, Gringo Star, 8 p.m., \$12.  
**Knockout:** Lord Nasty & The Seekers of Perversion, White Barons, Sweat Lodge, 10 p.m., \$8.  
**Rickshaw Stop:** Houses, Amp Live, Okta Logue,

9:30 p.m., \$12-\$14.  
**San Franspsycho:** Meat Market, Fine Steps, 6 p.m., \$3.  
**Thee Parkside:** "NOT Made in the U.S.A.," w/ Exile Parade, Novocaines, Copper Gamins., 9 p.m., \$10.

DANCE

**Audio Discotech:** "Phonic," 9:30 p.m.  
**Cat Club:** "Throwback Thursdays," 9 p.m., \$6 (free before 9:30 p.m.).  
**DNA Lounge:** "8bitSF," 9 p.m., \$8-\$11.  
**Elbo Room:** "Afrolicious," 9:30 p.m., \$5-\$8.  
**Madrone Art Bar:** "Night Fever," 9 p.m., \$5 after 10 p.m.  
**Mighty:** LeIf, Lakutis, Matrixxman, WolfBitch, 9 p.m., \$15 advance.  
**Underground SF:** "Bubble," 10 p.m., free.  
**Vessel:** "Base," w/ Shonky, Alessandro, 10 p.m., \$5-\$10.

HIP-HOP

**1015 Folsom:** 2Racks Rap Contest, presented by Sellassie, 8 p.m., \$20.  
**EndUp:** "Cypher," 10 p.m., \$5-\$10.

ACOUSTIC

**Amnesia:** Anna Ash, Wooden Suns, DonCat, 9 p.m., \$7-\$10.  
**Cafe Du Nord:** Houndmouth, Andrew Combs, 9 p.m., \$12.  
**Plough & Stars:** John Caufield, 9 p.m.

JAZZ

**Royal Cuckoo:** Chris Siebert, 7:30 p.m., free.  
**Savanna Jazz Club:** Savanna Jazz Jam with Eddy Ramirez, 7:30 p.m., \$5.  
**Top of the Mark:** Stompy Jones, 7:30 p.m., \$10.

INTERNATIONAL

**Slim's:** Los Texmaniacs, Blanca, 8 p.m., \$21.

SOUL

**Amoeba Music:** Alice Russell, 5 p.m., free.  
**Yoshi's San Francisco:** Alice Russell, 8 p.m., \$22.

FRIDAY 11

ROCK

**Amnesia:** We Shared Milk, Old Age, 6:30 p.m., \$7.  
**Bottom of the Hill:** Sallie Ford & The Sound Outside, Wooden Indian Burial Ground, Down Dirty Shake, 9:30 p.m., \$12-\$14.  
**Cafe Du Nord:** No Captains, Build them to Break, The Bruises, Orchid Belly Dance, 9 p.m., \$10.

CONTINUES ON PAGE 26 >>

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MUSIC LISTINGS

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CONT>>

**Chapel:** Thee Oh Sees, OBN III's, The Blind Shake, Old Light, 8:30 p.m., \$15-\$18.  
**Elbo Room:** Sabbat, Antebellum, Invocation War, Cardinal Wyrn, 9 p.m., \$12-\$15.  
**Hemlock Tavern:** Tjutjuna, Permanent Collection, Groonies, 9:30 p.m., \$7.  
**Independent:** Steve Kilbey & Greg Dulli, plus Alain Johannes., \$30.  
**Rickshaw Stop:** Mike Donovan, Tal National, BreakArts, G. Green, 8 p.m., \$10.  
**Thee Parkside:** Cold Eskimo, Telenovela, St. Marie of the Sea, 9 p.m., \$8.

DANCE

**1015 Folsom:** Mr. Oizo, MPHD, DJ Dials, Mophono, Niteppl, 10 p.m., \$17.50 advance.  
**Amnesia:** "Indie Slash," 10 p.m., \$5.

**Balancoire:** "Heavy Duty," 9 p.m., \$10.  
**Cat Club:** "Dark Shadows: Second Annual Masquerade Ball," 9:30 p.m., \$7.  
**DNA Lounge:** "Turbo Drive," 9:30 p.m., \$8.  
**EndUp:** "Fever," 10 p.m., free before midnight.  
**Lookout:** "HYSL," 9 p.m., \$3.  
**Mighty:** VibeSquaD, Freddy Todd, Bogl, Ryury, 10 p.m., \$10 advance.  
**Monarch:** No Regular Play, Ghosts on Tape, Kimmy Le Funk, 9:30 p.m., \$10-\$20.  
**Public Works:** "Modular," 9:30 p.m., \$12-\$20; "Odyssey: 2-Year Anniversary," 9:30 p.m., \$10.  
**Underground SF:** "Bionic," 10 p.m., \$5.

HIP-HOP

**Hotel Utah:** "Poets & Empowerment," 9 p.m., \$10.  
**John Collins:** "Heartbeat," 9 p.m., \$5.  
**Slim's:** Roach Gigz, Husalah, Bobby Brackins, Goomba Circus, DJ Skimask, 9 p.m., \$19.

ACOUSTIC

**Brick & Mortar Music Hall:** Lucy Rose, Dresses, Magic Magic Roses, 9 p.m., \$10-\$12.  
**Plough & Stars:** Rain or Shine, Charley Crockett, 9 p.m.

JAZZ

**Rite Spot Cafe:** Conscious Contact, 9 p.m., free.  
**Royal Cuckoo:** Wil Blades & Jack Tone Riordan, 7:30 p.m., free.  
**Savanna Jazz Club:** Jim Butler Group, 7:30 p.m., \$8.  
**Top of the Mark:** Black Market Jazz Orchestra, 9 p.m., \$10.  
**Yoshi's San Francisco:** Messenger Legacy, 8 & 10 p.m., \$25-\$31.

INTERNATIONAL

**Bissap Baobab:** "Paris-Dakar African Mix Coupe Decale," 10 p.m., \$5.  
**Boom Boom Room:** Debauche, Juno What?!, 9:30 p.m.,

\$15 advance.  
**Red Poppy Art House:** Colm Ó Riain, 7:30 p.m., \$15-\$20.

BLUES

**Biscuits and Blues:** Kim Nalley Blues Band, 7:30 & 10 p.m., \$24.

SOUL

**Knockout:** "Nightbeat," 10 p.m., \$4.  
**Madrone Art Bar:** "Yo Momma: M.O.M. Weekend Edition," 9 p.m., \$5 (free before 10 p.m.).

SATURDAY 12

ROCK

**Amnesia:** Big Still, Roger!, 6 p.m.

**Bender's:** Castle, Wild Eyes, 10 p.m., \$5.  
**Bottom of the Hill:** Guitar Wolf, Coathangers, Coward, 9:30 p.m., \$13-\$15.  
**Chapel:** Thee Oh Sees, OBN III's, Blind Shake, Dreamsalon, 8:30 p.m., \$15-\$18.  
**El Rio:** Spyrals, Hot Lunch, Cool Ghouls, Feral Ohms, 4 p.m., \$8.  
**Hemlock Tavern:** Peace Creep, Gaytheist, Monogamy Party, Sex Snobs, 9 p.m., \$7.  
**Hotel Utah:** Dylan Fox & The Wave, Cabin Project, Wes Fox & The Loons, 9 p.m., \$10.  
**Independent:** Marky Ramone's Blitzkrieg with Andrew W.K., Figo, The Meat Sluts, 9 p.m., \$25.  
**Knockout:** Bar Feeders, Pollo Del Mar, Virgil Shaw, 10 p.m., \$5.  
**Slim's:** Pretty Reckless, Heaven's Basement, Louna, 9 p.m., \$16.

DANCE

**Amnesia:** "2 Men Will Move You," 9 p.m.



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MUSIC LISTINGS

**Audio Discotech:** Treasure Fingers, Spektor, Manics, 9:30 p.m.  
**Balancoire:** "Play It Cool," 9 p.m., \$5.  
**BeatBox:** "Bearracuda: Underwear Party," 9 p.m., \$6-\$10.  
**Cat Club:** "Club Gossip: We Love Siouxsie," 9 p.m., \$5-\$8 (free before 9:30 p.m.).  
**DNA Lounge:** "Bootie S.F.," 9 p.m., \$10-\$15.  
**S.F. Eagle:** "Sadistic Saturdays," 10 p.m., free.  
**Knockout:** "Galaxy Radio," 9 p.m.  
**Lookout:** "Pink Mammoth Marathon," 4 p.m., free before 9 p.m.  
**Madrone Art Bar:** "Music Video Night," 10 p.m., \$5.  
**Mezzanine:** "Tormenta Tropical," 10 p.m., \$5-\$10.  
**Mighty:** "Salted," 10 p.m., \$10 before 11 p.m.  
**Monarch:** Disco Knights, Anthony Mansfield, DJ M3, Shiny Objects, 9 p.m.  
**Public Works:** "Distrikt: Pre-Decompression," 9 p.m., \$10-\$20.  
**Rickshaw Stop:** "Cockblock: Super Heroes vs. Villains," 10 p.m., \$10.

**Sub-Mission Art Space** "Warm Leatherette," 10 p.m., \$10.  
**Vessel:** Tristan Garner, Clinton VanSciver, 10 p.m., \$10-\$30.

HIP-HOP

**Brick & Mortar Music Hall:** "The 45 Sessions," 10 p.m., free.

ACOUSTIC

**Atlas Cafe:** Craig Ventresco & Meredith Axelrod, 4-6 p.m., free.  
**Brick & Mortar Music Hall:** Luce, Victoria George, David Luning, 9 p.m., \$12-\$15.  
**Cafe Du Nord:** Joe Pug, Vandaveer, K.C. Turner, 9:30 p.m., \$12-\$14.  
**Riptide:** Rustangs, 9:30 p.m., free.  
**Thee Parkside:** Austin Lucas, Lee Bains III & The Glory Fires, TV Mike & The Scarecrows, 9 p.m., \$10.

JAZZ

**Royal Cuckoo:** Steve Lucky & Carmen Getit, 7:30 p.m., free.  
**Savanna Jazz Club:** Gina Harris & Torbie Phillips, 7:30 p.m., \$8.  
**Yoshi's San Francisco:** Fourplay, 8 & 10 p.m., \$35.

INTERNATIONAL

**1015 Folsom:** "Pura," 9 p.m., \$20.  
**Boom Boom Room:** Debauche, Scary Little Friends, 9:30 p.m., \$15 advance.  
**Make-Out Room:** "El SuperRitmo," 10 p.m., \$5.  
**Red Poppy Art House:** Persian Starr, 7:30 p.m., \$15-\$20.

SUNDAY 13

ROCK

**Amnesia:** Sweat Lodge, Steganothings, Devon McClive, 8 p.m., \$7.  
**DNA Lounge:** Legendary Pink Dots, Orbit Service, Big City Orchestra, 9 p.m., \$20-\$25.  
**El Rio:** Vows, Dead Panzies, Tears Club, 8 p.m., \$6-\$10.  
**Hemlock Tavern:** IAMOGB, Aberrant Phase, Gladiators Eat Fire, 8:30 p.m., \$6.  
**Slim's:** King Khan & The Shrines, HellShovel, Slipping Into Darkness, 8 p.m., \$16.  
**Yoshi's San Francisco:** Peter Murphy, 7 & 10 p.m., \$30-\$65.

DANCE

**Elbo Room:** "Dub Mission," 9 p.m., \$7-\$10.

**F8:** "Stamina Sundays," 10 p.m., free.  
**Independent:** Griz, Two Fresh, Anvil Smith, 8 p.m., \$20.  
**Knockout:** "Sweater Funk," 10 p.m., free.

ACOUSTIC

**Cafe Du Nord:** Tony Lucca, Jenn Grinels, Shawn Brown, 8 p.m., \$15.  
**Chapel:** KT Tunstall, Brian Lopez, 9 p.m., \$25-\$30.  
**Hotel Utah:** Steve Kaul, Teja Gerken, Jared Clifton, 8 p.m., \$8.

JAZZ

**Amnesia:** Slim Jenkins, 9 p.m., \$7-\$10.  
**Royal Cuckoo:** Lavay Smith & Chris Siebert, 7:30 p.m., free.

CONTINUES ON PAGE 28 >>

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<p><b>Wed-Thu, Oct 9-10</b> "The lovelorn singer makes heartbreak sound sexy and danceable." —KCRW <b>ALICE RUSSELL</b> <b>Wed, Oct 9 - 10:30pm</b> Feat. Richie Kotzen, Billy Sheehan &amp; Mike Portnoy <b>THE WINERY DOGS</b> <b>Fri, Oct 11 - Celebrating Art Blakey's 94th birthday</b> <b>THE MESSENGER LEGACY</b> <b>Sat, Oct 12</b> Contemporary jazz quartet <b>FOURPLAY</b> <b>Sun, Oct 13</b> "The Godfather of Goth" <b>PETER MURPHY</b> Celebrates 35yrs of Bauhaus <b>Wed, Oct 16</b> "A major new voice in Jazz." —BBC RADIO <b>STEVE LEHMAN TRIO</b> feat. Matt Brewer &amp; Damion Reid <b>Thu, Oct 17</b> <b>EVA AYLLÓN - SOLD OUT!</b> <b>Fri-Sat, Oct 18-19</b> Classic Soul music legends, "In The Rain," "Whatcha See is Whatcha Get" &amp; more! <b>THE DRAMATICS</b> feat. L.J. Reynolds <b>Sun, Oct 20</b> <b>6th ANNUAL</b> <b>SF FILIPINO AMERICAN JAZZ FEST</b> Feat. Melissa Morgan, Yolanda Quandt, Winston Raval &amp; Richie Quirino <b>Tue, Oct 22</b> Featuring 15 of the Bay Area's finest musicians! <b>THE TOMMY IGOE BIG BAND</b> Gypsy Night. Tangos &amp; more w/ Colin Hogan on accordion.</p>	<p><b>Wed, Oct 9</b> Bass Player Presents: <b>CHRISTIAN MCBRIDE TRIO</b> <b>Thu-Fri, Oct 10-11</b> Contemporary jazz quartet <b>FOURPLAY</b> <b>Sat, Oct 12</b> Frontman for Big Head Todd and the Monsters <b>TODD PARK MOHR</b> <b>Sat, Oct 12 - Late Show - Open Dance Floor!</b> <b>ENTOURAGE</b> R&amp;B, soul, Old School, hip-hop, Latin &amp; pop <b>Sun, Oct 13 - CD Release</b> Presented by Mark T. Elliot &amp; A-List Musiq Circle <b>TERENCE ELLIOT</b> feat. Nymani Music <b>Mon, Oct 14</b> <b>RORY SNYDER'S NIGHT JAZZ BAND</b> w/ Jamie Davis <b>Tue, Oct 15</b> <b>DAFNIS PRIETO SI O SI QUARTET</b> <b>Wed, Oct 16</b> British reggae singer <b>MAXI PRIEST</b> <b>Thu, Oct 17</b> Contemporary jazz singer/songwriter <b>SPENCER DAY</b> <b>Mon, Oct 14</b> <b>JIMMY MULIDORE NY JAZZ BAND</b> feat. Richie Cole &amp; James Tormé</p>

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# Legacy of rhythm

..... Dimensions Dance Theater's triumphant 40th anniversary celebration .....

BY RITA FELCIANO

arts@sfbg.com

**DANCE** Has there ever been a celebration at Yerba Buena Center for the Arts quite as exuberant, layered, and embracing of a people, a period, and a place as Dimensions Dance Theater's 40th anniversary show? Not as far as I know. Despite a timing hitch at the end, probably due to the exigencies of costume changes, Dimensions offered a one of a kind evening of glorious dancing. It was a long program — but then, why can't some events keep going so that they spill deep into the night and the dreams beyond?

The three-hour show opened on a ceremonial note with thank-yous — not to deep-pocketed donors, but to the ancestors both dead and those present who have made Dimensions possible. Poet Marvin White was the griot who poured libations and repeatedly returned to reset the company's focus on a trajectory of kindness, strength, and love, ending with a promise of a state of being in which earthly limitations will have fallen by the wayside.

Artistic director and Dimensions founder Deborah Vaughan's vision for the program was both intimate and grand. In the first section, the dancers revisited excerpts of works in the company's repertoire. If there is one theme that travels through Dimensions' history, it's dancing that embodies

strength,  
courage,  
and joy.

In the excerpts of *Fly* and *Catalyst: One by One*, the very diverse bodies of Dimensions' women took to the air with silken buoyancy. Breaking out of unisons, their individuality was still carried by a common impetus. Even the trio of youngsters from the Dimensions youth program danced with that kind of personalized discipline. Young Micaiah Bell's initial solo just about burned itself into my mind.

In the excerpt from *Project Panther*, Dimensions' trio of male dancers (Erik Lee, Justin Sharlman, and Noah James III) proved themselves fierce warriors and fierce dancers in the way they dived over each other and hurled themselves through space. Lee's exquisitely nuanced solo from Garth Fagan's *Yesterday/Yesternow* made you want to see the whole work again — as was, actually, the case with many of the glances in this retrospective, which closed with spitfire ensemble takes on South African boot and can dances.

For the world premiere of *Rhythms of Life: Down the Congo Line*, Vaughan invited choreographers from the Republic of Congo, Cuba, and Brazil to set works drawn from their traditions on her remarkable dancers. The piece opened with the evening's pied pipers, MJ's Brass Boppers, who had led the initial procession into the theater. Latanya d. Tigner choreographed a witty, yet not ironic *The Last Dance/St. Ann and Rampart*, inspired by New Orleans funeral traditions. With the dancers in brilliant white, they

shook their hands, bowed  
their torsos, and  
stepped in  
and out of  
line, mak-

ing sure that they were noticed. They were mourning but also celebrating because they were not about to be overcome.

In *Palo*, the Cuban section, backed by strong singer Sulkary Valverde, dancers used poles as a practice of self-defense but also to demonstrate precision ensemble work. Lovely to see how Sharlman moved through the group and slowly replaced the "weapons" with hooked drumming sticks.

From Brazil, choreographer Isaura Oliveira showcased the Dimensions men in low-to-the-ground feats, that constant shift of weight and direction that we recognize from capoeira. Despite their being filled with an inherent sense of danger, these dances also mesmerize. Danilo Portugal deserved all the applause he got for his chanting and haunting birimbau playing.

I wish the lovely, sexy, and sassy couple dances — inherited from a colonial past though they were — could have been extended before leading into a skirt-swirling, intoxicating carnival. The section ended with a celebration of the end of colonialism with a lilting King (Sharlman) and Queen (Laura Elaine Ellis), and Tigner as an Elder who deposited a totemic doll on the altar.

The after-intermission *Vulkana* squarely threw the spotlight on the drum, without which African dance — whether in the Congo or in the Diaspora — would not exist. To have these different traditions come together proved both exhilarating and a little messy. Yet it was one of the evening's highlights to have Kiazi Malonga in a friendly competition with tiny Congolese firecracker Hervé Makaya and his cohort Teber Milandou. They set not only the makuta drums but also costume parts flying.

*Vulkana* also paid tribute to these brave Dimensions performers who, whether chanting in a sitting circle or swiveling their hips so that the energy rose up through the torso and sailed through the arms, looked at home. Whatever the specifics of the wide-ranging demands made on them, Dimensions looked as if born into them. **SFBG**



**DIMENSIONS  
DANCE  
THEATER'S  
RHYTHMS  
OF LIFE**

PHOTO BY  
EARL BICKHAM

## HEMLOCK

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8:30PM \$5 **VENKMAN**  
Bad Daddies, Brain Attack, No Business

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8:30PM \$6 **COMMAND CONTROL**  
Momotaro, What Fun Life Was

FRI OCT 11  
9:30PM \$7 **TJUTJUNA**  
Permanent Collection, Groonies

SAT OCT 12  
9PM \$7 **PEACE CREEP**  
Gaytheist, Monogamy Party,  
Sex Snobs

SUN OCT 13  
8:30PM \$6 **IAMOGB**  
Aberrant Phase  
Gladiators Eat Fire (Seattle)

MON OCT 14  
9:30PM FREE **PUNK ROCK  
SIDESHOW**

TUE OCT 15  
8PM \$7 **DISAPPEARING  
PEOPLE**  
Creepers, Buffalo Tooth  
Sutra (Mexico)

WED OCT 16  
8:30PM \$6 **BUCK BILOXI  
AND THE FUCKS**  
(New Orleans)  
The Bad Coyotes  
Courtney and the Crushers

THU OCT 17  
2 SHOWS  
7:30 & 9:30pm  
\$15 ADV. TIX ON SALE **NEIL HAMBURGER**  
and the Too Good for Neil  
Hamburger Band, Jesse Elias

FRI OCT 18  
9:30PM \$6 **MINOT**  
Carta, Goldring/Thompson  
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SAT OCT 19  
9:30PM \$7 **INFERNO OF JOY**  
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W. RAVEN, VULTURE, OWL

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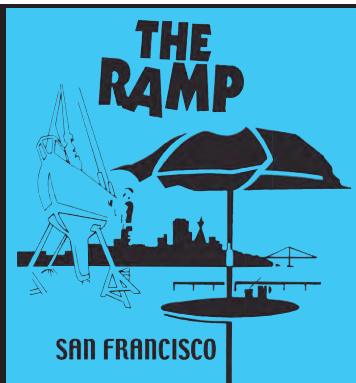
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## ARTS + CULTURE STAGE LISTINGS

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at [listings@sfbg.com](mailto:listings@sfbg.com). For complete stage listings, see [www.sfbg.com](http://www.sfbg.com).

### THEATER

#### OPENING

**BookKeepers: A True Fiction** Southside Theatre, Fort Mason Center, Marina at Laguna, SF; [www.generationtheatre.com](http://www.generationtheatre.com). \$20-35. Opens Thu/10, 8pm. Runs Thu-Sat, 8pm; Sun, 3pm. Through Oct 27. GenerationTheatre presents Roland David Valayre's Kafka-inspired fantasy.  
**Dirty Little Showtunes** New Conservatory Theatre Center, 25 Van Ness, SF; [www.nctcsf.org](http://www.nctcsf.org). \$25-45. Opens Fri/11, 8pm. Runs Wed-Sat, 8pm; Sun, 2pm.

Through Nov 10. New Conservatory Theatre Center presents the return of Tom Orr's bawdy Broadway parody.  
**First Stage Werx**, 446 Valencia, SF; [www.firststheplay.com](http://www.firststheplay.com). \$25-35. Opens Sat/12, 8pm. Runs Thu-Sat, 8pm; Sun, 2pm. Through Nov 3. Altair Productions, the Aluminous Collective, and PlayGround present the world premiere of Evelyn Jean Pine's play, which imagines a 20-year-old Bill Gates' experiences at a 1976 personal computer conference.  
**Gruesome Playground Injuries** Tides Theatre, 533 Sutter, SF; [www.tidestheatre.org](http://www.tidestheatre.org). \$20-40. Previews Thu/10, 8pm. Opens Fri/11, 8pm. Runs Wed-Sat, 8pm. Through Nov 9. Tides Theatre performs Rajiv Joseph's drama about two people who first meet as eight-year-olds in the school nurse's office.  
**Randy Roberts Live!** Alcove Theatre, 414 Mason, SF; [www.randyroberts.net](http://www.randyroberts.net). \$40. Opens Thu/10, 9pm. Runs Thu-Sat, 9pm. Through Nov 2. The famed female impersonator performs. He will also perform a different show with jazz pianist Tammy L. Hall: Mon/14, Oct 21, and 28, 7pm, \$20, Martuni's, 4 Valencia, SF.

#### BAY AREA

**I and You** Marin Theatre Company, 397 Miller, Mill Valley; [www.marintheatre.org](http://www.marintheatre.org). \$37-58. Previews Thu/10-Sat/12, 8pm; Sun/13, 2pm. Opens Tue/15, 8pm. Runs Tue, Thu-Sat, 8pm (also Oct 19 and Nov 2, 2pm; Oct 24, 1pm); Wed, 7:30pm; Sun, 2 and 7pm. Through Nov 3. Lauren Gunderson's world premiere explores how Walt Whitman's words affect the lives of two teenagers.  
**Rich and Famous** Dragon Theatre, 2120 Broadway, Redwood City; [www.dragonproductions.net](http://www.dragonproductions.net). \$15-35. Previews Thu/10, 8pm. Opens Fri/11, 8pm. Runs Thu-Sat, 8pm; Sun, 2pm. Through Nov 3. Dragon Theatre performs John Guare's surreal musical comedy.  
**strangers, babies** Ashby Stage, 1901 Ashby, Berk; [www.shotgunplayers.org](http://www.shotgunplayers.org). \$20-35. Previews Oct 15-17, 8pm. Opens Oct 18, 8pm. Runs Wed-Thu, 7pm; Fri-Sat, 8pm; Sun, 5pm. Through Nov 17. Shotgun Players present Linda McLean's drama about a woman confronting her past.  
**Warrior Class** Mountain View Center for the Performing Arts, 500 Castro, Mtn View; [www.theatreworks.org](http://www.theatreworks.org). \$19-73. Previews Wed/9-Fri/11, 8pm. Opens Sat/12, 8pm. Runs Tue-Wed, 7:30pm; Thu-Sat, 8pm (also Sat, 2pm); Sun, 2 and 7pm. Through Nov 3. TheatreWorks performs Kenneth Lin's incisive political drama.

#### ONGOING

**Buried Child** Magic Theatre, Fort Mason Center, Bldg D, Third Flr, SF; [www.magictheatre.org](http://www.magictheatre.org). \$20-60. Wed/9-Sat/12, 8pm; Sun/13, 2:30. A rural family in slow free-fall finally sees the ground rushing up to meet it in Sam Shepard's raucous, solemn, and spooky American gothic. The 1978 Pulitzer Prize-winner premiered 35 years ago at the Magic Theatre. The Magic's current revival tends to show the ways in which the play has aged, however, rather than the ways in which it endures. Loretta Greco's perfunctory direction inadvertently underscores what has since become formula in the resolutely surreal undercurrent beneath its surface naturalism. Meanwhile her cast — though it includes some normally dependable actors like Patrick Alparone, Rod Gnapp and James Wagner — never comes together as a cohesive ensemble, further distancing us from the still vital dynamism in the text (more of that was captured last year in Boxcar Theatre's admittedly rocky but overall more persuasive production). Alparone (as long-lost son Vince) and Patrick Kelly Jones (as his belligerent one-legged brother Bradley) manage to infuse some momentary energy, but from the opening lines, delivered offstage by chattering matriarch Halie (Denise Balthrop Cassidy), the tension remains mostly slack, the acting haphazard, and the themes muted. (Avila) **SFBG**



JESSICA LYNN CARROLL AND DEVION MCARTHUR STAR IN THE WORLD PREMIERE OF LAUREN GUNDERSON'S *I AND YOU*. PHOTO BY ED SMITH

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9PM  
FREE  
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**RELIGIOUS GIRLS**  
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**THU**  
10/10  
9:30PM  
\$5 B4  
10:30  
\$8 AFTER  
AFRO-TROPI-ELECTRIC-SAMBA-FUNK  
**AFROLICIOUS**  
WITH DJS/HOSTS  
**PLEASUREMAKER**  
& **SENIOR OZ**  
AND RESIDENT PERCUSSIONISTS

**FRI**  
10/11  
9PM  
\$12 ADV  
\$15 DOOR  
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**SABBAT**  
(FROM JAPAN/WEST COAST EXCLUSIVE SHOW)  
PLUS **ANTEBELLUM** (SAN DIEGO),  
**INVOCATION WAR** (SAN DIEGO),  
AND **CARDINAL WYRM**

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10/12  
10PM  
\$5 B4 11PM  
\$10 AFTER  
BERSA DISCOS PRESENTS  
**TORMENTA TROPICAL:**  
**JUBILEE** (MIXPAK/NYC)  
WITH RESIDENT DJS  
**ORO 11 & DEEJAY THEORY**  
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10/13  
9PM  
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\$10 DOOR  
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WITH RESIDENTS  
**LUCIO K, CARIOCA,**  
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**WED**  
10/16  
9PM  
\$10 ADV  
\$12 DOOR  
ELBO ROOM PRESENTS  
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& **MISS PUSSYCAT**  
(GONER RECORDS)  
**ZZZ** (AMSTERDAM), **CAVE**

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FRI 10/18 EARLY: LIT DEATH MATCH  
LATE: Z MAN/ AWOL ONE  
SAT 10/19 EARLY: LITCRAWL  
LATE: SAT NITE SOUL PARTY  
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# Keep choppin'

Grease, guts, and glory  
power Dirtbag Challenge

BY SAM DEVINE  
arts@sfbg.com

**CULTURE** It's 6:35pm in Hunters Point and Poll Brown is about to be late to a documentary about himself. The puckish man from South End, Essex, and a small crew of bikers are scrambling to fix a snapped throttle cable. This is a way of life for them: always under the gun, always fixing things, always a little behind. Like a rag-tag task force, they rip a cable out of one bike and marry it to another. There's not enough time.

At 7pm, after a hairy ride up the 101, lane-splitting between Google buses on Van Ness, Poll is inside the Opera Plaza Cinema for the premiere of *Dirtbag*.

"We had a bet — just between four buddies," Brown says in the film, with his gravelly English accent. "It got to be who could build a custom motorcycle for the least money."

And thus was born the Dirtbag Challenge, which marks its 10th year this Sunday with more rock music, BBQ, and custom motorcycles doing burnouts than is healthy for any person's ears, lungs, cholesterol, or psyche. The rules have changed a bit since 2003, but here's the way they currently stand: 1) build a motorcycle in one month; 2) spend less than \$1,000; 3) no Harley-Davidsons; 4) the bike must complete a 60- to 100-mile ride.

The restrictions are designed to bring out the creativity and ingenuity of the builders. The first few years without the 100-mile ride rule attracted several very artistic bikes — some more sculpture than road-ready. (One year, a bike with a partially wooden frame went home in splinters.) As for the no-Harley rule, "the quintessential chopper will always be a Harley-Davidson," explains Poll. "No matter how bad, if a Harley shows up, it still might win."

Director Paolo Asuncion's doc chronicles the 2009 Dirtbag Challenge. "When we started, we were going to do 'This is about the industry,'" he says. He went so far as to interview bike-building royalty like Arlen Ness. "But by the end of filming, all those high-dollar guys didn't really belong to the story we



were trying to tell."

Overall, the film is a fun look at a unique subculture of motorcycling. By its end, you get a sense that the Dirtbag is more than just a biker build-off — it's an idea with a spirit behind it. Asuncion drives the point home with the final word of the film, which was met with roars of approval from the crowd: "This documentary was edited in under a month. And making this entire film cost under a thousand dollars."

After the screening, Brown says, "I'm blown away. It's interesting to watch something you've created have such a positive influence on so many people."

Pinky McQueen, longtime organizer of the event, has one honest critique. "I realize the movie was spotlighting the builders in particular, but as far as the [Dirtbag Challenge] party goes, there are so many people who selflessly put in countless hours for free to make sure the event [goes] off without a hitch."

A few days later, one such volunteer, Emily Wakeman, says, "The movie inspired me to just go with our skill set." With 16 days to go until this year's event, she and her friends have a running bike and are getting ready to mount a brake light in an old, mud-filled trombone — donated from the Great Guerneville Flood of '86.

"We've spent more money on beer than we have on parts," confesses fellow builder Shannon Jones.

In Bayview, master fabricator Turk is exactly \$521 into his Yamaha-powered, side-car equipped dragster bike. He enjoys the educational side of the Dirtbag Challenge. "It shows that if you want to build a motorcycle, you can," he says. "If you don't know how, you can get help."

Jason Pate is working against the clock in Fremont. Having spent around \$800, he has a running bike constructed from no less than six different motorcycles. His son, Jason Pate II, says Brown was here yesterday and showed him how to clean out carburetors. Meanwhile, San Jose resident Alex "Koska" Verbisky

— originally from Moldova — is at exactly \$1,000. His 1969 Honda CB450 has a wacky new set of handlebars made from Suzuki shock parts and a Volkswagen camshaft.

Up in Orland, Casey Anderson, a professional chopper builder featured in the film, is about \$580 into his build, converting a 1979 Honda touring bike to look like a 1928 BMW R62. Thirty minutes south through walnut and olive orchards, in Willows, Kyle Cannon's son Michael is building a bike for credit in shop class with his pals Joseph and Jake Martin. And down the road, Josh Stine is overcoming his muscular dystrophy, building a bike he hopes he will sell to supplement his Social Security check.

It's inspiring — a quality that's fitting for a volunteer-run event that promotes creativity, self-expression, and self-reliance, and encourages learning and community. Participants build strange, mutant vehicles. And it all started as a small gathering of friends near the waters of San Francisco. Sound like any other event you know?

"At first begrudgingly and now gratefully, I accept comparisons to Burning Man," says Brown.

Of course, that doesn't mean he likes it. The biggest difference between the Burn and the Dirtbag is that there's simply no way to throw money at the Dirtbag. Ten years in, the event is still free and no one is getting paid. Brown even recently sold his van to finance a cross-country motorcycle trip.

"If I did want to make this a money-making enterprise, the potential is there," says Brown toward the end of the film. "[But] I'm not sure if I'm ever gonna actually do that, because that might remove the soul from it." **SFBG**

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FROM LEFT: CLIMBERS TEMPT FATE IN *THE SUMMIT*; TOM HANKS AND BARKHAD ABDI (CENTER OF GROUP PHOTO) STAR IN *CAPTAIN PHILLIPS*.

HANKS PHOTO BY HOPPER STONE; ABDI PHOTO BY JASIN BOLAND



BY CHERYL EDDY  
cheryl@sfbg.com.

**FILM** Eye of the tiger, baby. The fight for survival is a dominant theme this season at the movies, with astronaut Sandra Bullock grappling for her life in *Gravity*; lone sailor Robert Redford piloting a leaky boat in *All Is Lost*; and Tom Hanks battling Somali pirates in *Captain Phillips*. (More on that film — directed with trademark urgency by Paul Greengrass — in a moment.)

No movie stars appear in *The Summit*, a documentary from Irish filmmaker Nick Ryan, but that doesn't lessen its power. In fact, this tale of a staggeringly tragic mountaineering accident — in which 11 people perished in a 48-hour period atop K2, the second-highest peak in the world — might be the most terrifying of the bunch. Along with the expected historical context, talking heads, and some stunning aerial footage, *The Summit* crafts its tale using a seamless blend of re-enactments and archival footage shot during the deadly 2008 expedition. Editor Ben Stark picked up two awards at the 2013 Sundance Film Festival, and you can see why — it's difficult at times to pick out what's real and what's not.

"Only 18 percent of the footage is reconstructed. I actually did the calculation, because it was coming up a lot," Ryan explained on a recent visit to San Francisco. In this era of obsessive self-documentation, it's not surprising that many of the climbers happened to be carrying cameras. "I was always aware, though, that perhaps once things started to go bad, there wasn't going to be much footage there. People were going to be too busy surviving, and filming was probably the last thing on their minds. As a director, the reconstructions were a very conscious choice — I knew how complex the story was. The best method would be to tie [its fragments]

## Survival mode

..... 'The Summit' and 'Captain Phillips' .....  
..... offer authentic thrills .....

together with a strong narrative structure."

Accompanying Ryan to SF was Pemba Gyalje Sherpa, a professional climber who was a hero amid the chaos in 2008. Though K2 claimed the life of his teammate and close friend, charismatic Irishman Ger McDonnell, he didn't hesitate when Ryan asked him to participate in the film.

"The documentary allowed us to show the public what happened on the mountain," Sherpa explained. "But the reconstructions did bring up some difficult feelings."

*The Summit* has been compared to Kevin Macdonald's 2003 *Touching the Void* — a documentary enhanced by re-enactments that's also about a controversial climb. Ryan said he saw the movie when it came out, but he's avoided other obvious touchstones, like Jon Krakauer's *Into Thin Air*, about the 1996 Mount Everest disaster. "You don't want to be influenced. But though they're substantially different, I was always envious of the simplicity of *Touching the Void* as a story. *The Summit* was the polar opposite of that, because of its complexity."

*The Summit* also delves into the more metaphysical aspects of climbing, including "summit fever" — sharing the startling statistic that for every four people who attempt K2, one will die. "As a non-climber, I was fascinated by that," Ryan said. "Why would anyone take worse odds than Russian roulette?"

Those who do must understand the sport's unwritten rule of self-preservation. "Morality is skewed when you get above the [high-altitude] death zone. The

morally right thing to do isn't necessarily the actual right thing to do," Ryan said. "If you climb these mountains, I think you have to realize that when things go wrong you can only rely on yourself. You can't expect anyone to help you — when you're stuck there, you might as well be stuck on the moon. *Nobody* is coming to help you."

Fortunately for cargo ship captain Richard Phillips, the Gulf of Aden is neither K2 nor the moon. In 2009, Phillips was taken hostage by pirates who'd hijacked the Kenya-bound *Maersk Alabama*. His subsequent rescue by Navy SEALs came after a standoff that ended in the death of three pirates; a fourth, Abduwali Abdukhadir Muse, surrendered and is serving a hefty term in federal prison.

A year later, Phillips penned a book about his ordeal, and Hollywood pounced. Hanks is perfectly cast as Phillips, an everyman who runs a tight ship but displays an admirable ability to improvise under pressure.

"He was essentially trying anything to shake them off his path. [The pirates] let him hold onto his radio, and he was able to communicate with everybody else on the ship that way," Hanks said, in town to promote the film with Greengrass and co-star Barkhad Abdi. "[Phillips] had so much knowledge as a merchant mariner. Prior in his career, he'd been in a hurricane in the middle of the Pacific, in which he was helpless — so he'd experienced a different type of terror at sea. With [the pirates], he had somebody he could interact with. It was a different type of fear and anxiety."

Abdi, cast from an open call among Minneapolis' large Somali community, plays pirate leader Muse. *Captain Phillips* focuses mostly on Hanks' character, but it takes the time to emphasize that piracy is one of few grim career options for Somali youths. The first-time actor, who left Somalia at a young age, brings nuance to what could've been a one-note villain.

"I relate to that character, because that could have been me," he said. "I was lucky enough to have parents that took me to another country, where I could be a better person. But what if my parents had been killed? I don't excuse [Muse's] actions, but I understand his motives."

With a résumé full of intelligent, doc-inspired thrillers (2006's *United 93*, 2007's *The Bourne Ultimatum*), director Greengrass has mastered the art of fast-paced action filmmaking. He's especially known for his use of handheld cameras, and *Captain Phillips* is no exception.

"Ships rock around. How do you shoot on a lifeboat and keep it steady? It's impossible. You want the images that you're capturing to authentically arise out of the environment that you're shooting in," Greengrass explained, with a caveat. "The faster-moving your sequence, and the more intensely complicated your action is, it [becomes] imperative to render detail. Detail is what gives you acceleration and focus. You've got to be inside the action, and your filmmaking must unlock the inner dynamics in a way that's clear. With this film, you've got a very simple, unbelievably dramatic, stark story. If we render it as authentically as we can, we'll find out what it means — which you couldn't have found from the news, because you're looking at it from the outside. You can only find out by being in it." **SFBG**

**THE SUMMIT** and **CAPTAIN PHILLIPS** open Fri/11 in Bay Area theaters.

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## FILM

BY DENNIS HARVEY  
arts@sfbg.com

**FILM** *Escape From Tomorrow* acquired cache at Sundance this year as a movie you ought to see because it probably wouldn't surface again — not because it was that bad, but because any regular release seemed sure to be legally blocked. The reason was its setting, which composites two of the most photographed (and "happiest") places on Earth. They're also among the most heavily guarded from any commercial usage not of their own choosing.

That would be Disney World and Disneyland, where *Escape* was surreptitiously shot — ingeniously so, since you would hardly expect any movie filmed on the sly like this to be so highly polished, or for its actors to get so little apparent attention from the unwitting background players around them. (Let alone from security personnel, since as anyone who's ever tried to do anything "against the rules" at a Disney park can tell you, those folks are as omnipresently watchful as Big Brother.)

Disney does not have a history of taking perceived affronts to its brand lightly. One movie that never did never make it past its festival bow was 2002's *The Sweatbox*, an excellent behind-the-scenes look at the animated feature that eventually emerged as 2000's *The Emperor's New Groove*. That was a fun movie, but completely different from the far more ambitious narrative its first round of creators envisioned, only to have years of work curtly dismissed with a "start over from scratch" memo from top executives mid process. Though green-lit by the studio itself, its directors given full warts-and-all access, *The Sweatbox* turned out so heartbreakingly revealing (and so unflattering toward the aforementioned execs) that the studio shelved the finished product after its Toronto International Film Festival premiere. It hasn't been seen since ... at least not legally.

So there seemed little hope for *Escape*, which is anything but "authorized." You don't have to be a Disney lawyer to imagine how it could be seen as copyright infringement, a slander of sorts, or outright theft. That nobody has pulled the fire alarm, however, suggests Disney realized this movie isn't going to do it any real harm. And perhaps more importantly, that a lawsuit would provide a publicity gold mine for



## Exile on Main St. USA

'Escape From Tomorrow' creeps inside the Mouse House



the naughty filmmakers while hardly keeping viewers away in the long run. (Todd Haynes' infamous, Barbie-enacted 1988 biopic *Superstar: The Karen Carpenter Story* has been "banned" since 1990, thanks to unamused sibling Richard Carpenter. Surely by now he's aware his actions helped make it perhaps the most widely seen "unseeable" movie in history; as of this writing, there are 10 copies on YouTube alone.)

Anyway, *Escape From Tomorrow* is here, in improved form even. Nearly 15 minutes cut since Sundance have made all the difference between a clever, albeit slightly overstuffed, stunt and something uncategorizable yet fully realized. While its illicit setting remains near-indispensable (another big family theme park probably would have worked, too), what writer-director Randy Moore has pulled off goes beyond great gimmickry. His movie's commin-

A LONG, STRANGE TRIP:  
*ESCAPE FROM TOMORROW*

shell-shocked Jim, or really be a grand, bizarre conspiracy (usurping son included).

This final day is to be spent doing, well, what you do with kids at places like this. Elliot wants to go on certain rides; little sister Sara (Katelynn Rodriguez) often wants to do different things. Their parents, when separated by conflicting child demands, stay in touch via cellphone — or don't, to Emily's exasperation. Jim has a tendency to get distracted by ... things, like whimsical park characters that suddenly grow menacing fangs (thanks to the wonders of digital post-production) only he notices, or the two barely-legal French girls frolicking in short shorts (Danielle Safady, Annet Mahendru) who seem to be deliberately exciting his lascivious interest at every turn.

Then there are the disquieting rumors of a "cat flu" epidemic; the wife's rebuffing all physical affection; a very weird interlude with a fellow park guest (Alison Lee-Taylor) whom Jim abruptly finds atop his bound, naked self, barking "Fuck me! Feel my vagina!," and assorted other occurrences either imaginary, or apocalyptic, or both. Emily's irritated accusation "Did you black out again?" is as intriguing and baffling as the full-blown sci fi-horror plot Jim finds himself the center of — or at least thinks he does.

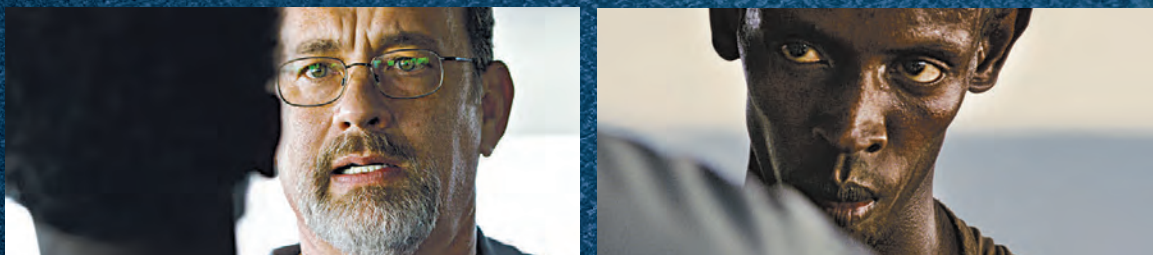
Lucas Lee Graham's crisp B&W photography finds the natural noir-slash-*Carnival of Souls* (1962) grotesquerie lurking in the shadows of parkland imagery. Abel Korzeniowski's amazing score apes and parodies vintage orchestral Muzak, cloying kiddie themes, and briefly even John Williams at his most Spielbergian. All the actors do fine work, slipping fluidly if not always explicably from grounded real-world behavior to strangeness — clearly they were given the explanatory motivational road map that the audience is denied. But then the real achievement of *Escape From Tomorrow*, more than its sheer novelty of concept and aesthetic, is that while this paranoid fantasy really makes no immediate sense, Moore's cockeyed vision is so assured that we assume it *must*, on some level. He's created a movie some people will hate but others will watch over and over again, trying to connect its almost subliminal dots. **SFBG**

**ESCAPE FROM TOMORROW** opens Fri/11 at the Roxie.



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FILM LISTINGS

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, Sam Stander, and Sara Maria Vizcarrondo. For rep house showtimes, see Rep Clock. For complete film listings, see www.sfbg.com.

OPENING

**A.C.O.D.** When happy-go-lucky Trey (Clark Duke) announces rather suddenly that he's getting married, cranky older bro Carter (Adam Scott), the Adult Child of Divorce of the title, is tasked with making peace between his parents (Richard Jenkins and Catherine O'Hara). Trouble is, they haaaate each other (Jenkins: "If I ever see that woman, I'm gonna kick her in the balls") — or so Carter thinks, until he discovers (to his horror) that there's long-dormant passion lurking beneath all the insults. He also discovers that he was part of a book about kids of divorce written by a nutty PhD (Jane Lynch), and is drawn into her follow-up project — through which he meets fellow A.C.O.D. Michelle (Jessica Alba, trying way too hard as a bad girl), a foil to his level-headed

girlfriend (Mary Elizabeth Winstead). As the life he's carefully constructed crumbles around him, Carter has to figure out what really matters, blah blah. Stu Zicherman's comedy (co-scripted with Ben Karlin; both men are TV veterans) breaks no new ground in the dysfunctional-family genre — but it does boast a cast jammed with likable actors, nimble enough to sprinkle their characters' sitcom-y conflicts with funny moments. Amy Poehler — Scott's *Parks and Recreation* boo — is a particular highlight as Carter's rich-bitch stepmother, aka "the Cuntessa." (1:27) *Metreon*. (Eddy) **American Jerusalem: Jews and the Making of San Francisco** Documentary about the Jewish experience in San Francisco. (:57) *Vogue*. **Captain Phillips** See "Survival Mode." (2:14) *Four Star, Marina*. **Escape From Tomorrow** See "Exile on Main St. USA." (1:43) *Roxie*. **Machete Kills** Danny Trejo returns as the non-texting antihero in the sequel to Robert Rodriguez's 2010 flick based on one of the fake trailers in

A VINTAGE SHOT OF RICK HALL AND CLARENCE CARTER IN *MUSCLE SHOALS*, A DOC ABOUT ALABAMA'S LEGENDARY FAME STUDIO. PHOTO COURTESY OF MAGNOLIA PICTURES

2007's *Grindhouse*. (1:47) **Mother of George** Fashion photographer and music video director Andrew Dosunmu's second feature opens with one of the most rapturous set pieces in recent cinematic memory: a wedding ceremony and banquet in Brooklyn's Nigerian expat community so sensuously rich it washes over the viewer like a scented bath. Afterward, restaurateur Adoydele (Isaach De Bankolé) and his younger immigrant bride Adenike (Danai Gurira) live in a connubial bliss increasingly compromised by the pressure on her to bear children. When that doesn't happen, it could be either party's biological "fault," but tradition and an imperious mother-in-law (Bukky Ajayi) place blame firmly on Adenike's shoulders, till the latter considers a desperate, secret solution to the problem. Like Dosunmu and his cinematographer Bradford Young's 2011 prior feature *Restless City*, this follow-up is so aesthetically transfixing (not least its Afropop soundtrack) you can easily forgive its lack of equally powerful narrative impact. Someday they'll make a movie that works on both levels — but meanwhile, *Mother of George* is gorgeous enough to reward simply as an object of sumptuous beauty. (1:47) *Opera Plaza, Shattuck*. (Harvey) **Muscle Shoals** Hard on the heels of Dave Grohl's *Sound City* comes another documentary about a legendary American recording studio. Located in the titular podunk Northern Alabama burg, Fame Studio drew an extraordinary lineup of musicians and producers to make fabled hits from the early 1960s through the early '80s. Among them: Percy Sledge's "When a Man Loves a Woman," a slew of peak era Aretha Franklin smashes, the Rolling Stones' "Brown Sugar," and those cornerstones of Southern rock, Lynyrd Skynyrd's "Freebird" and "Sweet Home Alabama." Tales of how particular tracks came about are entertaining, especially when related by the still-lively likes of Etta James, Wilson Pickett, and Keith Richards. (Richards is a hoot, while surprisingly Mick Jagger doesn't have much to say.) Director Greg Camalier's feature can be too worshipful and digressive at times, and he's skittish about probing fallout between Fame's founder



Rick Hall and some long-term collaborators (notably the local in-house session musicians known as the Swampers who were themselves a big lure for many artists, and who left Fame to start their own successful studio). Still, there's enough fascinating material here — also including a lot of archival footage — that any music fan whose memory or interest stretches back a few decades will find much to enjoy. (1:51) *Opera Plaza, Shattuck*. (Harvey) **Romeo and Juliet** Every director sees the star-crossed lovers differently: Zeffirelli's approach was sensuous, while Luhrmann's was hip. Carlo Carlei, director of the British-Swiss-Italian production hitting theaters this week, is so hamstrung by the soapy mechanics of the *Twilight* series and the firmament of high school productions he fails to add much vision — what he does instead is pander to tweens as much as possible. Which means tweens might like it. Hailee Steinfeld makes Juliet's foolishness seem like

the behavior of a highly functional teenager, while Douglas Booth's chiseled Romeo can't help resembling a cheerful Robert Pattinson. Juliet's maid has never been more memorable than Leslie Mansfield and Paul Giamatti is occasionally not self-consciously Paul Giamatti as the cunning friar. Yet the syrupy score is miserably persistent, and the sword fights are abundant and laughable. Tybalt (*Gossip Girl*'s Ed Westwick) leads a group that walks in slo-mo, hats flopping behind them. Carlei wrong-headedly stages the double suicide to resemble Michelangelo's *Pietà*, but Romeo and Juliet aren't martyr for our fantasies, they're the Adam and Eve of young love. Cinematic adaptations should remind you they're original, but this *Romeo and Juliet* simply doesn't know how. (1:58) *Shattuck*. (Vizcarrondo) **The Summit** See "Survival Mode." (1:39)

ONGOING

**Gravity** "Life in space is impossible," begins *Gravity*, the latest from Alfonso Cuarón (2006's *Children of Men*). Egghead Dr. Ryan Stone (Sandra Bullock) is well aware of her precarious situation after a mangled satellite slams into her ship, then proceeds to demolition-derby everything (including the International Space Station) in its path. It's not long before she's utterly, terrifyingly alone, and forced to unearth near-superhuman reserves of physical and mental strength to survive. Bullock's performance would be enough to recommend *Gravity*, but there's more to praise, like the film's tense pacing, spare-yet-layered script (Cuarón co-wrote with his son, Jonás), and spectacular 3D photography — not to mention George Clooney's warm supporting turn as a career astronaut who loves country music almost as much as he loves telling stories about his misadventures. (1:31) *Balboa, Metreon, 1000 Van Ness, Presidio, Sundance Kabuki*. (Eddy) **Runner Runner** Launching his tale with a ripped-from-the-headlines montage of news reports and concerned-anchor sound bites, director Brad Furman (2011's *The Lincoln Lawyer*) attempts to argue his online-gambling action thriller's topicality, but not even Anderson Cooper can make a persuasive case for *Runner Runner*'s cultural relevance. Justin Timberlake plays Richie Furst, a post-2008 Wall Street casualty turned Princeton master's candidate, who is putting himself through his finance program via the morally threadbare freelance gig of introducing his fellow students to Internet gambling. Perhaps in the service of supplying our unsympathetic protagonist with a psychological root, we are given a knocked-together scene reuniting Richie with his estranged gambling addict dad (John Heard). By the time we've digested this, plus the image of Justin Timberlake in the guise of a grad student with a Taship, Richie has blown through all his savings and, in a bewildering turn of events, made his way into the orbit of Ben Affleck's Ivan Block, a shady online-gambling mogul taking shelter from an FBI investigation in Costa Rica, along with his lovely adjutant, Rebecca (Gemma Arterton). Richie's rise through the ranks of Ivan's dodgy empire is somewhat mysterious, partly a function of the plot and partly a function of the plot being piecemeal and incoherent. The dialogue and the deliveries are also unconvincing, possibly because we're dealing with a pack of con artists and possibly because the players were dumbfounded by the script, which is clotted with lines we've heard before, from other brash FBI agents, other sketchily drawn temptresses, other derelict, regretful fathers, and other unscrupulous kingpins. (1:31) *Metreon, 1000 Van Ness, Presidio, Sundance Kabuki*. (Rapoport) **SFBG**

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## REP CLOCK

Schedules are for Wed/9-Tue/15 except where noted. Director and year are given when available. Double and triple features marked with a •. All times pm unless otherwise specified.

**ATA GALLERY** 992 Valencia, SF; www.atasite.org. \$5-6. "OpenScreening," Thu, 8. For participation info, contact programming@atasite.org. "Other Cinema:" **Widely Unknown** (Ackerman, 2013), Sat, 8:30. Complete program info at www.othercinema.com.

**BALBOA THEATRE** 3630 Balboa, SF; cinemastf.com/balboa. \$10. "Popcorn Palace:" **The Red Balloon** (Lamoris, 1956), Sat, 10am. Matinee for kids.

**CASTRO** 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-12. •**Thelma and Louise** (Scott, 1991), Wed, 2:45, 7, and **Switchblade Sisters** (Hill, 1975), Wed, 5:05, 9:25. **Fruitvale Station** (Coogler, 2013), Thu, 2:30, 4:45, 7, 9:15. "Arab Film Festival Opening Night:" **When I Saw You** (Jacir, 2012), Thu, 7:30. More info and tickets at www.arabfilmfestival.org. "Return to Grey Gardens starring Jinkx Monsoon, Peaches Christ, and Mink Stole:" **Grey Gardens** (Maysles, Maysles, Meyer, and Hovde, 1975), Sat, 3, 8. More info and tickets at www.peacheschrist.com. •**Psycho** (Hitchcock, 1960), Sun, 2:30, 7, and **Marnie** (Hitchcock, 1964), Sun, 4:35, 9:05. •**A Star is Born** (Cukor, 1954), Mon, 4:30, and **Funny Girl** (Wyller, 1968), Mon, 1:30, 8. •**Dracula** (Browning, 1931), Tue, 7:30, and **Bride of Frankenstein** (Whale, 1935), Tue, 6, 9.

**CHRISTOPHER B. SMITH RAFAEL FILM CENTER** 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.50-\$10.75. Mill Valley Film Festival, Wed-Sun. Info and schedule at www.mvff.com.

**CLAY** 2261 Fillmore, SF; www.landmarktheatres.com. \$10. "Midnight Movies:" **The Room** (Wiseau, 2003), Sat, midnight.

**EXPLORATORIUM** 600 the Embarcadero, SF; www.sfcinematheque.org. \$5-10. "San Francisco



Cinematheque presents: "Madness and Mindfulness: Four Films By Ken Paul Rosenthal," Wed, 7.

**MECHANICS' INSTITUTE** 57 Post, SF; military.org/events. \$10. "CinemaLit Film Series: Haunted Hollywood:" **The Time Machine** (Pal, 1960), Fri, 6.

**PACIFIC FILM ARCHIVE** 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5, 50-9.50. "Alternative Visions:" **Breaking the Frame** (Nitoslawska, 2012), Wed, 7. "Moumen Smihi: Poet of Tangier:" **The East Wind** (1975), Thu, 7. "Love is Colder Than Death: The Cinema of Rainer Werner Fassbinder:" **Katzelmacher** (1969), Fri, 7; **Gods of the Plague** (1969), Fri, 8:50; **The Marriage of Maria Braun** (1978), Sat, 8:30; **I Only Want You to Love Me** (1975), Sun, 7. "Pier Paolo Pasolini:" **Medea** (1969), Sat, 6:15; **A Pasolini Omnibus: Three Short Films** (1966-68), Sun, 5:30.

**ROXIE** 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-11. "Seven by Rainer Werner Fassbinder:" **The Bitter Tears of Petra Von Kant** (1972), Wed, 7; **The Marriage of Maria Braun** (1978), Thu, 9. **The Institute** (McCall, 2012), Wed, 7, 9:30. **Short Term 12** (Cretton, 2013), Wed, 9. "Frameline Encore:" **The New Black** (Richen, 2013), Thu, 7. "SF Shorts," short films from 12 countries in two programs, Thu-Sat, 7, 9 (also Sat, 3). **Escape from Tomorrow** (Moore, 2013), Oct 11-17, 7, 9:15. **Miss Pussycat** and

## FIRST RUN VENUES

The following is contact information for Bay Area first-run theaters.

**Balboa** 38th Ave/Balboa. 221-8184, www.balboamovies.com.

**Bridge** Geary/Blake. 267-4893.

**Century Plaza** Noor off El Camino, South SF. (650) 742-9200.

**Century 20** Junipero Serra/John Daly, Daly City. (650) 994-7469.

**Clay** Fillmore/Clay. 267-4893.

**Embarcadero** 1 Embarcadero Center, promenade level. 267-4893. Theater closed for renovations until November 2013.

**Empire** West Portal/Vicente. 661-2539.

**Four Star** Clement/23rd Ave. 666-3488.

**Marina** 2149 Chestnut. www.intsf.com/marina\_theatre

**Metreon** Fourth St/Mission. (800) FANDANGO.

**New People Cinema** 1746 Post. www.newpeopleworld.com.

**1000 Van Ness** 1000 Van Ness. (800) 231-3307.

**Opera Plaza** Van Ness/Golden Gate. 267-4893.

**Presidio** 2340 Chestnut. 776-2388.

**SF Center** Mission between Fourth and Fifth Sts. 538-8422.

**Quintron** present **Trixie and the Treetrunks** (2013), Tue, 7:30.

**TANNERY** 708 Gilman, Berk; berkeleyundergroundfilms.blogspot.com. Donations accepted. "Berkeley Underground Film Society:" **The Phantom of the Opera** (Julian, 1925), Sun, 7:30.

**VORTEX ROOM** 1082 Howard, SF; Facebook: The Vortex Room. \$10. "The Satanic Rites of the Vortex Room": •**Good Against Evil** (Wendkos, 1977), Thu, 9, and **Satan's Cheerleaders** (Clark, 1977), Thu, 11.

**YERBA BUENA CENTER FOR THE ARTS** 701 Mission, SF; www.ybca.org. Free with RSVP. "Bill T. Jones Documentaries:" **Bill T. Jones: A Good Man** (Hercules and Quinn, 2011), Sat, 3:30; **Bill T. Jones: Still/Here with Bill Moyers** (Grubin, 1997), Sat, 5:30. **SFBG**

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LEGAL NOTICES

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0354016-00. The following is doing business as DA'S CONSTRUCTION. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 09/27/13. This statement was signed by Kevin Da Huang in CA. This statement was filed by Guillermo Sandoval, Deputy County Clerk, on September 27, 2013. L#00143. Publication: SF Bay Guardian. Dates: October 2, 9, 16, 23, 2013.  
FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0354053-00. The following is doing business as SENTTELL. The business is conducted by a limited liability corporation. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by Walter Wallace in CA. This statement was filed by Melissa Ortiz, Deputy County Clerk, on September 30, 2013. L#00146. Publication: SF Bay Guardian.

Dates: October 2, 9, 16, 23, 2013.  
FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0353157-00. The following is doing business as DIVISADERO UNION 76. The business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on: 03/04/2008. This statement was signed by Mohammed AN. Ahmadi in CA. This statement was filed by Jennifer Wong, Deputy County Clerk, on August 20, 2013. L#00144. Publication: SF Bay Guardian. Dates: September 25 and October 2, 9, 16, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0353622-00. The following is doing business as VOLCANO KIMCHI. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 9/12/13. This statement was signed by Aruna Lee in CA. This statement was filed by Maribel Jaldon, Deputy County Clerk, on September 12, 2013. L#00140. Publication: SF Bay Guardian. Dates: September 25 and October 2, 9, 16, 2013.  
FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0353815-00. The following is doing business as BDJ TOWNCAR LIMO SERVICE. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 6/13/2000. This statement was signed by Jin Shan Zheng in CA. This statement was filed by Maribel Jaldon, Deputy County Clerk, on September, 2013. L#00139. Publication: SF Bay Guardian. Dates: September 25 and October 2, 9, 16, 2013.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME. CASE NUMBER: CNC-13-549751. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Hyungwook Lim and Su Kyeng Wee on behalf of Phillip Jiwoo Lim, a minor, for change of name. TO ALL INTERESTED PERSONS: Petitioners Hyungwook Lim and Su Kyeng Wee filed a petition with this court for a decree changing names as follows: Present Name: Phillip Jiwoo Lim. Proposed Name: Phillip Junesung Lim. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 10/22/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on April 29, 2013. L#00132, Publication dates: September 4, 11, 18, 25, 2013.  
ORDER TO SHOW CAUSE FOR CHANGE OF NAME. CASE NUMBER: CNC-13-549758. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Michelle Kawakami. TO ALL INTERESTED PERSONS: Petitioner Michelle Kawakami filed a petition with

this court for a decree changing names as follows: Present Name: Michelle Kawakami. Proposed Name: Mimi Kawakami Kloster. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 10/31/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on April 29, 2013. L#00137, Publication dates: September 4, 11, 18, 25, 2013.  
ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-13-549832. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Pamela Jean Barger for change of name. TO ALL INTERESTED PERSONS: Petitioner Pamela Jean Barger filed a petition with this court for a decree changing names as follows: Present Name: Pamela Jean Barger. Proposed Name: Pamela Jean Conrad. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 12/05/13. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on September 27, 2013. L#00146, Publication dates: October 2, 9, 16, 23, 2013.  
ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-13-549784. SUPERIOR COURT, 400 McAllister

St. San Francisco, CA 94102. PETITION OF Sara Rose Pittenger, for change of name. TO ALL INTERESTED PERSONS: Petitioner Sara Rose Pittenger filed a petition with this court for a decree changing names as follows: Present Name: Sara Rose Pittenger. Proposed Name: Sara Pittenger Reid. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 11/14/13. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on September 12, 2013. L#00141, Publication dates: September 25 and October 2, 9, 16, 2013.  
ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-13-549783. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF James Bryce Gibson for change of name. TO ALL INTERESTED PERSONS: Petitioner James Bryce Gibson filed a petition with this court for a decree changing names as follows: Present Name: James Bryce Gibson. Proposed Name: Bryce Gibson Reid. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 11/14/13. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on September 12, 2013. L#00142, Publication dates: September 25 and October 2,

9, 16, 2013.  
ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-13-549830. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Casey Janvier Nassber for change of name. TO ALL INTERESTED PERSONS: Petitioner Casey Janvier Nassberg filed a petition with this court for a decree changing names as follows: Present Name: Casey Janvier Nassber. Proposed Name: Casey Janvier Shelton Knop Castille. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 12/03/13. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on September 26, 2013. L#00145, Publication dates: October 2, 9, 16, 23, 2013.

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